Dragon

Mitchell

(Editor's note: Rumbles is normally writ-ten by me, the editor, because traditionally the editor writes Rumbles and I'm the editor. That's why my name appears at the end of Rumbles. Usually. This month Bryce Knorr's name appears at the end of Rumbles, not because he's the editor, although the little punk might like to be, but because he wrote Rumbles this month. In fact, he even wrote most of this editor's note. If you're confused, read on. The plot thickens.)

Dear Exnur,

We are returning your manuscript be-cause it does not meet our standards for publication in its current form . . .

Yep, another rejection letter. Hey, don't tell me about rejection letters. I know all about rejection letters, because I'm a free-lance writer when I'm not sitting at my Drag-on desk. When you're a free-lance writer, re-jection letters (we call them slips) are as fre-quent as the postman's deliveries. Editors don't make rejection phone calls.

I've been writing a lot of rejection letters around here lately. It's that time of the month, between issues, when we have a chance to catch our collective breath and whittle down the piles of incoming mail. And with every batch of complaints about "How come my Dragon always looks like it got put through a trash compactor?" we get some manuscripts from people who dream of writ-ing fiction.

Once a month I settle down and read the manuscripts, attacking them with a red felt-tip pen until I can't stand it any longer; then I just read them and write little notes to the other folks here about them. The other folks look them over and send them back to me, whereupon I write rejection letters, usually based upon my original criticisms. Oh, there are a few non-rejection letters — but *very* few.

While writing my last group of rejection letters, I got the brilliant idea that we ought to tell our readers what we're looking for in fiction, under the assumption that anyone smart enough to play fantasy and role-play-ing games ought to be able to get the mes-sage about this subject as well.

This is especially appropriate since we just published the brand-new, available at your local hobby store or book store, for only $3 (what a bargain!) *Dragontales.* Now that we've gone and done that, a lot more people are going to be sending us their ver-sions of the Great American Fantasy Short Story, in hopes of getting a piece of the ac-tion when we publish *Dragontales II.* And

they're going to send the results to us — and it better be double-spaced on a decent type-writer with a self-addressed, stamped en-velope to cover the cost of return postage, or we probably won't look twice at it and it definitely will never get sent back.

But that's only scratching the surface. Our fiction policy covers a lot more ground than how to type and how to mail what you've typed. And here it is:

You see, Exnur, your story is not really what we're looking for. Dragon Publishing, in addition to putting out Dragon, publishes collections of fiction from time to time. We are not at this time, and do not anticipate be-ing in the near future, publishers of novels (and if we ever decide to do that, take a number and wait; mine is going to be first in line). And we aren't interested in publishing parts of a novel. "To be continued" might satisfy you, but our readers feel a bit cheated by incomplete material. People might look at it as a cheap sales ploy if we published half of a piece one month, promising the other half the next month. So with future submissions, remember the work must be able to stand alone and on its own merits. All characterizations, plot, imagery, and everything else they teach in the Famous Writers' School — plus a beginning and an ending — gotta be in the same envelope when you send it to us.

And we have a fairly limited genre (or whatever the plural of genre is). If you had taken the time to send for a copy of our writers' guidelines (one of the first things a professional writer does before attempting to write for a publication for the first time), you'd know that we are not into children's fiction, "regular" fiction, romantic fiction, gothic romance, westerns, private-eye stories, war stories (at least modern ones) or pornography.

Since I've touched on the subject of sex, I might as well tell you about that. We aren't prudes. A lot of our readers aren't prudes. A lot of our contributors aren't prudes. A lot of us think that sex is one of the fine and wonderful things in which consenting adults may engage. However, this magazine has a way of showing up in households with young readers. As such, we feel a responsi-bility to in loco parentis, which roughly trans-lated means that we have to act as our own sensor (censor?) to watch out for the psy-chological welfare of those youngsters be-cause mom and dad can't approve before-hand of what we put in the magazine that

Cover to Cover

ell, here it is November already. Thanksgiving time. But if you're in the market for a holiday turkey, you're looking in the wrong place. This is Grade A prime *Dragon,* maybe a little tough to chew but not at all hard to swallow. And when you're done digesting what's on the pages that follow, we hope you're hungry for more, because our Christmas feast in the December issue isn't far behind.

But I'm getting ahead of myself. Let's see what's on this month's menu . . .

This month's cover was produced by **Ray Cioni,** an artist/animator from Chicago who created Morley the Wizard, the cartoon figure which was the main feature of television commercials touting Gen Con XIII which appeared on many broadcast outlets in the Midwest in Mid-August prior to the convention. He was happy to provide us with a rendition of a witch for our cover, to serve as a lead-in to our feature inside on the witch as a non-player character—and we were happy to have it.

There are plenty more colorful pages on the inside of the magazine—more color than *Dragon* has ever published before in a single

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REGULAR COLUMNS

issue. The eye-catching art includes a full-page witch painting by **Alan Burton** which leads off the NPC article on page 6. It's a relatively rare occasion when we can present our three color comic strips in the same issue, but this is one of those occasions. **Wormy, Finieous Fingers,** and **Jasmine** are all together again at the rear of the magazine.

And in the middle, there's more color—a full-page painting by **Erol Otus** of the TSR Hobbies art department which goes well with the first entry in this month's Bestiary; a color photo of the impressive components from *Azhanti High Lightning,* the ultimate supplement for *Traveller;* and, sandwiched between those pages, *Dragon's* first *Traveller* adventure, courtesy of the imaginative mind and busy typewriter of **Roberto Camino.**

The main course among this month's articles is the Witch, an extensive look at that legendary figure as it might be portrayed in an AD&D game or another role-playing context as a non-player character. The original manuscript sent in by **Bill Muhlhausen** was polished and refined by yours truly and **Tom Moldvay** of the TSR Hobbies Design Dept. to arrive at the pages of text which appear herein. Mr. Moldvay, a witchologist of no small stature, also provided a short historical piece on how witches came to be called witches, and how the legends and traditions concerning them evolved.

We move from the magical realm of the witch into the futuristic territory of *Traveller* with **Canard,** an adventure specially for use with the popular science-fiction role-playing game. Players will need all the skills at their disposal to contend with the perils, obvious and unseen, which lurk within the complex of rooms and chambers they will explore. Accompanying drawings by **Chris Roth** help to convey the intensity and suspense contained within the text.

As a concession to reality, we offer four pages of convention/tournament coverage inside, led off by *Dragon* editor **Jake Jaquet's** informal examination and comparison of three of 1980's major gaming gatherings. He wrote the piece because he was the only Dragon Publishing representative who attended all three conventions—and because, since Bryce wrote Dragon Rumbles this month, we had to come up with some other way to get the boss's name in print. Following Jake's story are words of wisdom from **Dave Cook,** author of the new TSR module *Slave Pits of the Undercity,* on the giant *AD&D* Open Tournament at Gen Con, along with tips for future players on how to persevere against the threat of the Slave Lords. Realism story number three spotlights **Frank Mentzer,** who emerged as the DM with the mostest from the recent *AD&D* Masters Invitational, which was concluded at Gen Con.

Have you, as a DM, ever wished there was an organized, universally accepted way to find out from your players how you're doing as a world-designer? Have you, as a player, ever yearned for a way to compliment and criticize the person behind your campaign without resorting to raising your voice or grumbling under your breath? Then take pencil in hand and fill out **DeAnn Iwan's** Dungeon Master Evaluation Form—a way for players to petition for help with grievances, or to pass out well-deserved praise on a piece of paper.

There are plenty of other articles sprinkled throughout #43, most of which will be of primary interest to D&D and AD&D players. **Philip Meyers** presents a detailed examination of the *AD&D* illusion spells and how they ought to be played, with regard to the creatures who view the attempted illusions. **Lenard Lakofka** sets forth some more suggestions for conducting characters' activities during the melee round, and **Larry DiTillio** has a rebuttal to Doug Bachmann's rebuttal of Larry's original piece on morality as it relates to role-playing.

Mark Herro is back with another installment of Electric Eye, reviewing an offering of computer games. Sage Advice returns bigger than ever—nearly two full pages of questions and answers about *D&D* and *AD&D.* **Stefan Neubauer** wrote an interesting and illuminating letter about *D&D* in Germany which we've reproduced word for word, and our intermittent series of *Squad Leader* scenarios continues with **Bryan Beecher's** depiction of the fall of Sevastopol.

And there's more . . . so much more that I can't possibly describe it all and get home in time for Thanksgiving dinner. And I'm really hungry, so . . .

—Kim

Out on a Limb

'My soul for #39'

Dear Editor:

Although I am not a regular subscriber to *The Dragon,* (alas, the ole cash just isn't there when you need it) I managed to trade my soul away for a copy of *#39.* I have just finished reading it and feel that there are a few things I must comment on. The first thing is the article "Good Hits and Bad Misses" by Carl Parlagreco. It is an excellent system and I found it to be quite playable when combined with a little common sense. Previously, I had used the system in the Arduin trilogy, but Mr. Parlagreco's system has worked much better for me.

The second article is the one on anti-paladins by George Laking and Tim Mesford. It offered a much needed alternative to the paladin (not to mention the fact that the article was quite humorous). I have not as yet placed an anti-paladin in my world, but I believe that I will not have trouble doing so. The authors are to be congratulated on the creation of the anti-paladin and if he is any representation of their world, I can not help but think that it is an interesting campaign.

Now, I would like to voice my opinion of the article about starting a campaign by Lenard Lakofka. I thought it was a well-designed article and should aid new Dungeon Masters in the terrible task of creating a world. However, there was one point that I did disagree with. Mr. Lakofka said that in the first adventure, there should be enough treasure to allow at least one player to advance a level, and in his sample treasure list he gave the players the possibility of collecting four magic items. This in itself is not bad, but I believe that in an article such as this, it will tend to make new DMs believe that you have to give out large sums of money and magic items in every adventure. However, I believe that a DM should never feel compelled to give out magical items. If they are given out, no matter how carefully; in large quantity, they tend to lose value. My personal belief is that a magical item should be an object of great power, and anyone who has more than one must be a great adventurer indeed. In the world I run (which I admit is a bit frugal), very few characters ever get more than one magic item, and a single piece of gold could buy most towns. My players are thus forced to be very wary about what they fight and when they do fight; they must plan out their attack. Also, I do not give experience for gold. I believe that personal wealth should be the prerequisite for title, but not for level. I can not justify in my mind that just because a character finds a large sum of money, they should become a better fighter (or whatever). The fact that I never give out more than a few gold pieces at a time does not alter this, and so characters in my world that advance to fourth or fifth level are considered great.

But not everyone likes playing this kind of game and I do not want to make people think it is a

better way (besides, I never would anyway), merely different. I feel that just because someone else plays one way, a DM should not feel that he (or she) must play that way also. A good DM will find players who enjoy his (or her) campaign however they choose to run it. My way is with little wealth and magic.

Before my creative juices depart, I would like to say (and this is only one opinion) that the separation of *The Dragon* from TSR games (even if all that changed was the name) was a wise move. It gives *The Dragon* a more appealing air to those of us who aren't completely enthralled with TSR. This again is only one opinion and is not meant to influence any members of the public.

The last thing I would like to do is congratulate the *Dragon* staff for putting out such a great magazine. It is truly enjoyable. Keep up the good work.

Russell Shiffer
Walnut Creek, Calif.

Psionic angels

To the editor:

The only thing I could see wrong with William Fawcett's *Angels* article (issue #35) was its not assigning angels psionic powers. Since devils have psionic powers, and since devils are, in reality, little more than "fallen" angels, there is no reason why "unfallen" angels should be denied psionic powers.

Kenneth W. Burke
West Hartford, Conn.

Mr. Fawcett's reply:

Angels do have psionic powers. If psionics are used in your campaign, the following values are suggested. Angels do not study the psionic disciplines, due to the fact that regular magic is so easily available to them.

Seraphim — 350 points, all Attack/Defense modes.

Cherubim — 300 points, all A/D modes.

Thrones — 275 points, all A/D modes.

Dominations — 275 points, all A/D modes, but specialize in defense. All attacks are to subdue only.

Virtues — 200 points, A,B,E/All.

Powers — 200 points, A,C,E/F,G,I,J.

Principalities — 150 points, All/F,G,I,J (normally use C or D to attack).

Archangels — 150 points, A,B,E/F,G,J.

Angels (ninth order) — 150 points, A,B/F,G,I.

All angels prefer to fight on non-psionic levels. If attacked psionically they are likely to defend psionically while attacking magically. Angels rarely use psionics on lesser beings due to their strong belief in free will. Angels' psionic strength is regained at the rate of 24 points per hour, regardless of activity.

Angels do not have talismans similar to those of devils. This is because they submit to their leaders voluntarily, and so instruments for their control are

not needed. Angels are very susceptible to blackmail and often can be manipulated by evil characters who have control of important Lawful Good leaders or Clerics. ("Do this or Arsos the Good will lose his head.") Needless to say, this i's risky, and if the captive is freed, the angel which was manipulated may choose to make the evil character's reformation a personal project. Often for "revenge" an angel so manipulated will devote his efforts to undoing all of the evil character's deeds. This will continue until the angel is driven away, or until the evil character repents and changes to a good alignment.

The counterparts of "protection from evil" (i.e. protection from good) items do exist. Spiritwrack can affect an angel, but doesn't guarantee that it will make a deal to end its torment. Some angels can bear any torment stoically. (This is known as a martyr complex.) Angels are inherently unable to agree to perform a blatantly evil act, such as killing a Paladin. Angels never lie, not even to those of evil alignment, but often use clever phrasing or silence on a subject to mislead an enemy.

The plane truth

To the editor:

I thoroughly enjoyed Len Lakofka's article in #36 (April 1980) on making gods more powerful on their home planes, but I think I would change an observation he made concerning the Negative Material Plane. He said he would make cold-based spells less powerful or non-existent there, but I would make them much more powerful. Evil and cold are linked in many places in the *AD&D* mythos; many undead themselves are partially or wholly immune to cold. This is not so with fire, as a Flame Tongue sword is surely proof of it. I'd make fire-based spells function at at least half effectiveness on the Negative Material Plane, possibly doing as little as one point of damage per hit dice of the spell. Now the undead and other creatures who dwell in the frigid wastes and darkness of that plane will be even more fearful, as it is far more difficult to attack them. Otherwise, I think Mr. Lakofka was right on the nose.

Roger Moore
APO New York, N.Y.

Mr. Lakofka's reply:

Two views exist on how fire-based or cold-based spells/items might act on another plane of existence. First, a Cold spell or a Frost Brand could be enhanced by the cold around it. Second, it could be diminished since there is already so much cold around it. Either course of logic is acceptable.

Since the world is yours, you can use any line of logic you wish. If you consistently take the same approach, then there can be no argument as to whether you are correct or not. AD&D has few ab-

Brewing up a new NPC:

THE WITCH

Editor's note: In the last two years, Dragon magazine has gained thousands of loyal readers. Many of those readers (as well as some who have been with us for even longer than that) have asked for a rendition of the Witch as a character class for D&D or AD&D. Since it has been two years since an article of this sort appeared in Dragon, and since the last witch article was in an issue (#20) which is now out of print, we've decided to present a new version of the class as a non-player character which DMs can incorporate into their campaigns.

Author Bill Muhlhausen is responsible for the original manuscript from which this article evolved. He drew upon many of the witch characteristics outlined in Dragon's previous articles on the subject, added several original touches, and sent it in for our examination.. The next step in the process was engineered by Assistant Editor Kim Mohan, who edited the manuscript for clarity and completeness. Then it was subjected to the critical eye of Tom Moldvay, a frequent contributor to Dragon a member of the Design Department at TSR Hobbies, Inc., and an authority on the subject of witches and witchcraft in a historical/academic sense. Alterations which he suggested were helpful in developing the witch into a character which is believable and playable.

It should be re-emphasized that the witch as presented here is designed to be used as a non-player character — a participant in an adventure who is played by the DM according to his/her preferences, the needs of a particular adventure or campaign, or the requirements of a particular set of circumstances. It is not recommended that the information be used to run a player character, although that could be done. Dragon's responsibility, as we see it, is not to set forth major rule changes or additions to the already complex D&D and AD&D game systems, but rather to suggest supplements to the game which can be used to add diversity, interest and excitement to an existing campaign. The Anti-Paladin, published in issue #39, was one such suggestion. This is another. And there will be more to come.

Written by Bill Muhlhausen
Revised and edited by
Kim Mohan and Tom Moldvay

There are two orders of Witches. Low Order Witches may progress to level 16, and High Secret Order Witches may advance to level 22. Witches may be of any alignment,

The prime requisites for a Witch are Intelligence and Wisdom, each of which must be 15 or higher. If a Witch's abilities are generated randomly, use one of the four methods described in the Dungeon Masters Guide.

Only humans and elves can be Witches, and only humans can be members of the High Secret Order. Elves are limited to no higher than 9th level as Witches. Elven Witches may be multi-classed characters.

Witches have 4-sided hit dice; they receive a hit die for each level of experience up to and including 11th level. Thereafter they receive one additional hit point for each level of experience, i.e., 11 + 1 for 12th level, 11 + 2 for 13th level, and so on. Witches receive Constitution bonuses as do Magic-Users. Witches use the attack and saving throw matrices for Magic-Users.

Witches with above-average Intelligence receive bonus spells, similar to the procedure for a Cleric with above-average Wisdom:

Intelligence	Spell bonus
13	One first-level spell
14	One first-level spell
15	One first-level spell
16	One second-level spell
17	One third-level spell
18	One fourth-level spell

The spell bonuses are cumulative; e.g., a Witch with 15 Intelligence receives three additional first-level spells. A Witch must have a minimum Intelligence of 16 to cast eighth-level spells. A Witch's chance to know each listed spell and a Witch's minimum/maximum number of spells is dependent on Intelligence, as for Magic-Users.

Followers, hirelings and apprentices

When a Witch reaches 9th level she automatically attracts 20-200 followers (2d10x10) if she establishes a place of worship. Since Witches worship forbidden gods, such a place of worship must be kept secret besides being cleared of wandering monsters. The followers will remain secret to the outside world except under extreme circumstances. A Witch may also obtain the services of hirelings in the normal manner.

A Witch may have as many as 3 apprentices in training at one time. All apprentices are, of course, Witches themselves, and cannot be of a level higher than one-fourth of the Witch's experience level. Thus, a Witch of level 4 could have from 1-3 first-level apprentices, and can not have a second-level apprentice until reaching level 8 herself (fractions are rounded down).

Apprentices can acquire experience points through normal means, and also can receive the benefit of up to one-half of the Witch's own acquired experience points. The awarding of a Witch's experience points to her apprentice(s) can only take place when the points gained would not raise the apprentice(s) to a level more than one-fourth the level of the Witch herself.

For example: A seventh-level Witch with 60,000 experience points has a first-level apprentice with 2,300 experience points, and the Witch performs an action which awards her 500 experience points. The apprentice would be entitled to count half, or 250, of those points (if the Witch desired to award the points to the apprentice), except that such an addition would raise the apprentice to second level, and the Witch cannot have a second-level apprentice until she herself reaches eighth level. So the apprentice can be awarded a maximum of 200 points because she must remain at first level, and from that point onward the apprentice will not be able to record any more experience points gained until the Witch herself advances to eighth level.

If a Witch has more than one apprentice, the experience points she elects to give away must be divided as equally as possible among all eligible apprentices. The Witch may either award experience points to apprentices (up to the maximum allowable) or may keep all of them for herself, but may not do both.

The High Secret Order of Witches

Upon reaching level 10, a Witch must decide whether or not to apply for membership in the High Secret Order. This application may only be made by Witches with at least 16 Intelligence and 16 Wisdom. The Witch must also possess at least one of the following objects: any magic crystal ball, any magic broom, a Mirror of Mental Prowess, a *Mirror of Life Trapping,* or one of these objects, depending on alignment: *Libram of Silver Magic* if Lawful, *Libram of Gainful Conjuration* if Neutral, or *Libram of Ineffable Damnation* if Chaotic. Unless accepted into the High Secret Order, a Witch may progress no farther than level 16. A Witch who joins the High Secret Order may progress to level 22.

High Secret Order Witches, in addition to the spells acquired normally, receive one additional High Secret Order spell for each level they have gained while in the High Secret Order. For example, at 10th level they would receive one High Secret Order spell, at 15th level they would receive 6 High Secret Order spells, and at 22nd level they would receive 13 High Secret Order spells.

There is only one Queen of Witches and one Princess of Witches for each alignment type. A Princess who acquires enough experience points to become Queen when there is a reigning Queen must either remain at Princess level (gaining no additional powers or abilities) or initiate combat against the current Queen in an attempt to overthrow her.

Usable weapons and magic items

Witches may use any weapon type which can be used by Magic-Users, and have the same restrictions as Magic-Users on the wearing of armor. A Witch cannot use magical rings; otherwise, she may use any magic item which a Magic-User is able to employ.

Explanations of inherent abilities

Brew poisons and narcotics: A Witch can brew one dose of either a poison or a narcotic each day, providing she possesses the necessary ingredients. The mixtures cannot be used to coat weapons,

but must be ingested by the intended victims. A Witch learns how to brew Type A ingestive poison at level 3. She learns how to brew an additional type of ingestive poison for every two levels she progresses beyond third level. Thus, at 11th level a Witch can brew Type E poison. Poison types are as per the *Dungeon Masters Guide.* Saving throws are applicable.

A narcotic has the effect of a *Sleep* spell on a victim with 8 or fewer hit points, if the saving throw is failed. A victim with from 9-16 hit points will be reduced to half Dexterity and half normal movement for 12 turns; a victim with 17-24 hit points will lose one-third Dexterity and one-third movement rate for the same 12-turn duration; a victim with 25 or more hit points will lose one-sixth of Dexterity and movement for the duration of the narcotic's effect. A successful save will halve the effect and duration of a narcotic.

Brew truth drug: A Witch may brew one dose of truth drug per week. A victim who ingests a dose of the drug will fall into a stupor, and is forced to answer from 1-4 questions truthfully. The truth drug can only affect an individual of the same or a lower experience level than the Witch who brewed the potion.

Brew love potion: A Witch can brew one love potion per week. The potion will have the effect of charming an individual who drinks it and does not save successfully vs. spells. The potion has a chance of affecting a victim of the same number of levels as the Witch who brewed the potion. Thus, a 9th-level Witch could brew a potion to affect a 9th-level Fighter or lower, but not a 10th-level Fighter. Each potion has a maximum duration of one week, with a 15% chance each day (cumulative) that the potion will wear off at the end of the first through sixth days. Victims who make a successful save vs. spells are not affected.

Read Magic-User, Druid & Cleric scrolls: Druid scrolls can be read with no chance of failure. Magic-User and Illusionist scrolls can be read with a 10% chance of spell failure. Cleric scrolls can be read by a Witch, but only those spells which are both Cleric and Witch spells may be employed.

Candle magic: A Witch may manufacture one candle per month.

The 'real' witch: A mixture of fact and fantasy

by Tom Moldvay

The word "witch" has several meanings. In popular parlance, a witch is a woman who practices magic. The woman is usually either an ugly old crone, or a beautiful young girl. Often, because of her supernatural power, she can transform herself from one to the other. In modern occult parlance, a witch is an individual who practices a religion that supposedly traces its roots back in time for more than 5,000 years. The practitioner of witchcraft can be either male or female. The practice itself mixes a large amount of magic in with its worship.

The word "witch" comes from the Old English word "wicce" (feminine) or *"wicca"* (masculine). It is akin to the Anglo-Saxon root word "witan" which means "to know, to learn, or to perceive." The words "wise and "wit" have similar roots. Originally, a witch was someone who possessed knowledge, a person with keen perception, someone who was wise. Such knowledge included supernatural knowledge and the ability to "see" into the spirit world.

The knowledge a witch possessed would have included knowledge of magic through the drawing of magical symbols, particularly through the use of Germanic Runes or Celtic Ogham. A witch would also be knowledgeable about herbal lore, and hence is represented by the person who cured wounds and healed diseases in the village in an age where medicine was still in its infancy.

Some early witches were probably the descendants of druids (after the cult was destroyed by the Romans) or shaman-priests (after Christianity became widespread). The knowledge behind witchcraft would have been passed on by word of mouth from generation to generation (possibly becoming distorted in the process). At first, the witch would have prayed to the old "pagan" gods for power. As Christianity grew in strength the old gods would have become "devils" or "demons." Eventually, witchcraft became confused with the Black Mass, an inversion of the Christian Mass which individuals

practiced, in desperation, during lean times in the Middle Ages. Witchcraft and the Black Mass, however, are not the same thing.

The modern religion of witchcraft is a reconstruction of a religion which predates Christianity. In prehistoric antiquity, the religion was centered around the cycle of life and death as manifested in nature. The religion was an integral part of a widespread matriarchal society, i.e. a society run by women. The witch archetype of the old crone who can transform herself into a beautiful young girl and back again may well be an echoed memory from the distant past.

A witch usually practices a type of magic known as sympathetic magic. The two principles of sympathetic magic, as defined by Sir James Frazer in *The Golden Bough,* are: "First, that like produces like, or that an effect resembles its cause; and second, that things which have once been in contact with each other continue to act on each other at a distance after the physical contact has been severed." Thus, to charm an enemy, a witch would make a wax miniature of the intended victim, then activate the magic using the victim's fingernail or hair clippings.

In my opinion, a Witch NPC class should include 1) The ability to use herbs for healing and magic; 2) The power of fascination, i.e. a kind of super-charm ability; 3) A combination of both Clerical and Magic-User abilities; 4) The ability to practice sympathetic magic; 5) Witches would be worshippers, in secret, of a religion otherwise forbidden in a particular area; and 6) Powers based on nature and the cycle of the seasons, similar to druidic powers. While Witches would predominantly be women, the NPC class would not be limited to women.

A Witch NPC class, like any NPC class not given in the *AD&D* or *D&D* rules, should be viewed with caution by a DM. New NPC classes should be used only when they are not liable to upset the play balance of an existing campaign. If the DM exercises discretion, a new NPC class such as Witches, like a new monster, can add enjoyment and a touch of the unexpected to gaming adventures.

For each three days spent in making the candle, it will burn for one turn, up to a maximum of 10 turns (for a candle which took 30 days to make). The magic of a candle takes effect when the candle is snuffed out, or burns down to nothing at the end of its duration, At 9th level, a Witch may make red or blue candles. The ability to make other colors of candles is gained as the Witch rises in experience level. A candle must be burned in the presence of the intended victim in order to work.

Red Candle: Victim affected as a love potion, duration 1 day for each turn of burning. There is no saving throw, and no chance of the love potion effects wearing off before the full duration.

Blue Candle: One turn of protection from evil/good (Witch's choice) for each turn of burning.

Yellow Candle (level 10): One turn of telepathy (Witch able to read victim's mind) for each turning of burning.

Purple Candle (level 11): Acts as a truth drug, allowing one question to be asked of a victim for each turn of burning — and all such questions are always answered truthfully.

Gold Candle (level 12): Cures 1-6 points of damage to the object of the magic for each turn of burning.

Black Candle (level 13): One curse can be placed on a victim for each turn of burning, up to a maximum of six turns of burning and six curses. The curses are weakness (Strength reduced to 3), insanity (Intelligence and Wisdom both reduced to 3), clumsiness (Dexterity reduced to 3), poverty (all precious metals, gems and jewels on victim's person turned to clay), loneliness (Charisma reduced to 3) and ex-

there is no chance of not acquiring a familiar. The familiar adds its hit points to the Witch's, but if the familiar dies, the Witch only loses the hit points the familiar originally added, not an additional double the number of hit points added. A Witch can only obtain one familiar in a 10-year period, so if her familiar dies she must wait until the end of the period for another.

Brew flying ointment: The Witch may brew enough ointment per week for one human-sized individual to fly (as per the Fly spell). The flying duration is 1-4 turns plus a number of turns equal to the Witch's level. The ointment must be smeared over the recipient's naked body to work.

Manufacture control doll: Once per week, a Witch can make one clay or wax doll which she can use to control one character or monster. Dolls are made to fit general categories, e.g. a man, woman, a troll, a dragon. To work, a part of the specific target (nail clippings, lock of hair, bit of outer skin or scales, etc.) must be made part of the doll. Once the specific material is added, the doll acquires a focus. The doll now must be shown to the intended victim. If the victim fails to save vs. spells, the victim is charmed (as per a *Charm* spell). The charm lasts as long as the doll is intact and in the Witch's possession. If the Witch loses the doll or the doll is destroyed or damaged, the charm is broken.

Fascinate: The power of fascination may be used once per day. A Witch merely has to concentrate to exercise the power. Any individual who looks at the Witch and fails to save vs. spells will faithfully serve the Witch as long as the fascination lasts. The fascination will last a

Witches' Experience and Abilities Table

Experience Pts.	Exp. level	Spells usable (spell level)								Level title	Inherent ability gained
		1	2	3	4	5	6	7	8		
0-2,500	1	1	-	-	-	-	-	-	-	Medium	
2,501-5,000	2	2	-	-	-	-	-	-	-	Soothsayer	
5,001-10,000	3	2	1	-	-	-	-	-	-	Sibyl	Brew poisons and narcotics
10,001-20,000	4	3	2	-	-	-	-	-	-	Mystic	Brew truth drug
20,001-35,000	5	4	2	1	-	-	-	-	-	Oracle	
35,001-50,000	6	4	3	2	-	-	-	-	-	Siren	Brew love potion
50,001-75,000	7	5	3	2	1	-	-	-	-	Enchantress	
75,001- 100,000	8	5	4	3	2	-	-	-	-	Sorceress	Read Magic-User, Druid & Cleric scrolls
100,001-200,000	9	5	5	3	2	1	-	-	-	Witch	Candle Magic
200,001-350,000	10	5	5	4	3	1	-	-	-	Crystal Witch	Acquire familiar
350,001-600,000	11	6	5	4	3	2	-	-	-	Amethyst Witch	
600,001-900,000	12	6	6	5	3	2	1	-	-	Topaz Witch	
(300,000 exp.	13	6	6	6	4	3	1	-	-	Sapphire Witch	Brew flying ointment
pts. per level	14	6	6	6	5	3	2	1	-	Ruby Witch	
for each addi-	15	6	6	6	6	4	3	1	-	Emerald Witch	Manufacture control doll
tional level	16	6	6	6	6	5	3	2	1	Diamond Witch	
beyond 12th)	17	6	6	6	6	5	4	3	2	Witch Mot her	Fascinate
	18	6	6	6	6	6	4	3	3	Priestess	
	19	6	6	6	6	6	5	4	4	High Priestess	
	20	7	6	6	6	6	6	6	5	Eternal Priestess	
	21	7	7	7	7	6	6	6	6	Princess of Witches	Limited Wish
	22	7	7	7	7	7	7	7	7	Queen of Witches	Shape Change

haustion (Constitution reduced to 3). Saving throws can be attempted for each curse, and if successful negate that particular curse only. Casting *Remove Curse* negates one curse for each casting of that spell.

Saving throws may be attempted, where applicable, for the effects of all candles except red candles. Any candle which does not burn continuously for at least one turn will have no effect. A candle which is extinguished midway through a turn is treated as though it had not burned at all during that turn, but that turn will be counted against the maximum amount of time a certain candle may be burned. Example, A candle with a maximum life of 5 turns is extinguished midway through its third turn of burning. Its effects will be as though it had only burned for two turns (not two and a fraction), but if it is re-ignited later it will have only two turns of burning left before it goes out automatically.

Acquire Familiar: Similar to a Find Familiar spell, except that

number of rounds equal to the level of the Witch. Service while fascinated will be nearly absolute, stopping just short of following suicidal orders.

Limited Wish: Usable once per month. Identical to the seventh-level Magic-User spell of the same name.

Shape Change: Usable once per day for no longer than 2 turns each time. Identical to the ninth-level Magic-User spell of the same name.

Spell descriptions and explanations
First level

Change Self — Identical to the first-level Illusionist spell of the same name.

Charm Man I — Witch must have a Charisma score of at least 11 to cast this spell. The spell affects a maximum of 5-8 (d4 + 4) men of

Conventions 1980:

From the east coast to the west coast
with one stopover along the way

by Jake Jaquet

Editor's note: November may seem like a strange time to run an article on conventions that occur during the summer, but, aside from the limitations placed on what runs in Dragon and when by Mr. Deadline, we've also had some time to examine some of the post-convention results and gain an additional, if not better, viewpoint. It is not within the scope of this article to review all the conventions of 1980 — rather, it is an examination of three representative conventions of different geographical regions in comparison and contrast with each other, and should be regarded only as such.

The 1980 convention season is rapidly drawing to a close, and for the three large regional conventions, Origins '80 in the East, GenCon XIII in the Midwest, and PacifiCon '80 in the West, 1980 is history. Each of these conventions had similar aspects, but each also was distinctly different from the others.

Origins '80 survived last-minute changes of time and location (bumped up from July 18-20 to June 27-29 and moved from the University of Delaware to Widener College in Chester, Pa. where Origins '79 was held) to pull in 4,300 attendees. GenCon XIII was held once again at the University of Wisconsin's Parkside Campus in Kenosha with an attendance of 4,500. PacifiCon '80 was located once more at the Dunfey Hotel in San Mateo, California, and drew between 2,000 and 2,500 attendees. GenCon and PacifiCon were held on consecutive weekends, GenCon on August 21-24 and PacifiCon on August 30-September 1. All three conventions showed a mix of events that reflected an increasing interest/demand for fantasy games, especially fantasy role-playing games. D&D and AD&D tournaments at all three conventions were the first events to be filled.

Looking at the conventions chronologically (or going from east to west geographically), Origins is the first stop. Once more Widener College proved to be inadequate as a convention facility, especially with the increase in attendance over last year. While the events themselves were scheduled relatively well, and organization was adequate, the crowded exhibit area, scattered event sites, and lack of parking/loading/unloading facilities conspired to generate feelings of conventioneers and exhibitors ranging from simple annoyance to outright anger. The diarrhetic dog someone allowed into the exhibit area didn't help matters any, either. Also on the negative side was the "gypsy camp" of individuals who set up outside the exhibit hall to hawk their used games. Flea markets are all right in their place, but shouldn't be scattered about without organization, especially right in front of the building where bonafide dealers and manufacturers are laying out big bucks to display their merchandise. Origins officials did make attempts to clear out these sidewalk sellers, but they seemed to migrate back as soon as the officials left the area.

Most of the above described problems, however, were felt by the exhibitors rather than the average convention attendee. Origins '80 seemed to be much more of a gamers' convention, that is, geared more toward providing games and events for gamers, rather than an exhibition convention where the displays of the dealers and manufacturers are the prime attraction. Organization of games and events by the Origins staff was handled in a very systematic manner, events came off at their scheduled times, and complaints concerning event registration and/or judging were relatively few. Over 200 tournaments, seminars, and demonstrations were offered to the Origins '80 attendees.

Overall evaluation of Origins '80? On a scale of 1-10, it gets a 5, losing 1 point for the logistics of trying to handle 4,300 attendees with paper and pencil, 3 points for the convention site (Widener College) and another point for geographical location, i.e., the east coast. A convention on either coast is less than ideal, as the travel time and expense of attending from the other side of the country is just too great for too many — gamers and manufacturers alike. Widener College as a convention site is better than no site at all, but only slightly. Finally, with the size of conventions getting to be what it is, a new system of continually keeping track of events, registration, update information, etc. is a must. As a business grows, it must find some way to keep up with the "paper-shuffling" of its operations — usually through computer assistance — or it collapses under its own weight of filing clerks and forms in triplicate. Future large conventions will have to follow suit, or continue to flirt with disaster.

GenCon XIII, the longest-running annual gaming convention, was held for the third straight year at the University of Wisconsin-Parkside campus near Kenosha. The convention site is one of the best college campus sites used by any gaming convention. Plenty of room is available for the exhibit area, all event locations are under one roof, and "support" facilities (snack bar, areas for open gaming, etc.) are adequate. But, as good as the UW-P site is, it is still a college campus building, not a real convention facility. For example, The exhibit area was set up on a tri-level concourse in the main section of the building — there was a freight elevator that served the upper and lower levels, but if an exhibitor happened to be on the middle level (as Dragon Publishing was) all display material and stock had to be carried up or down a flight of stairs (we had about 2,000 pounds). Now, carrying a bunch of boxes up and down stairs is no real big deal, but I bring it up as an example that college campus sites for conventions are always less than ideal from the standpoint of an exhibitor.

However, a gaming convention is not just for exhibitors — it's for the gamers, and without the gamers the exhibitors would look pretty silly. So, the college convention site is a compromise between serving the gamer with a low-cost convention, and the exhibitor who ideally would like a professional convention facility (an expensive proposition that would have to be shared by the gamer).

Getting back to GenCon, attendance was high, about 4,500, and quite possibly the largest convention this year, in terms of attendees. Origins '80 had more exhibitors (57 to 44, as listed in the respective programs), but there was a higher percentage of local exhibitors at Origins (about 50% of all Origins exhibitors were from the immediate east coast area) than at GenCon (about 25% from the immediate midwest area). Certainly this is to be expected, as there are simply more manufacturers on the coasts — and the smaller manufacturers do not find it cost-effective to travel long distances to exhibit. It was difficult to determine if one convention's exhibit area was bigger or better than the other's — while Origins had more exhibitors, it seemed that more new products were released at GenCon.

GenCon, like Origins, offered over 200 tournaments and events to the convention attendees and had the largest AD&D tournament (over 800 players) to date. It should be noted that GenCon lasts *four* days, as opposed to the two or three days of other conventions, thus allowing for more extended tournaments and events.

Overall on our scale of 1-10, GenCon XIII gets an 8, losing a point for logistics as Origins did, and another point for the convention site. Nearly every convention attendee seemed satisfied with the events, there were no major problems, and most exhibitors felt that it had been very worthwhile to exhibit at GenCon.

PacifiCon '80, held the weekend after GenCon in San Mateo, California, was unique compared to Origins or GenCon. Rather than using a college campus site, PacifiCon was held at the Dunfey Hotel (as it has been for the past several years). The Dunfey is a medium-sized hotel (300 rooms) and has professional exhibit and convention facilities, Another unique aspect of PacifiCon was that it was held on a holiday weekend (Labor Day) and thus used a Saturday-Sunday-Monday format.

PacifiCon attracted 45 exhibitors (although, as with all conventions, some manufacturers delegated distributors to represent them rather than exhibit in person, but this practice seemed more prevalent at PacifiCon, perhaps due to the fact that many of the manufacturers had just exhibited at GenCon the week before) and offered attendees about 125 tournaments and events.

So, PacifiCon offered professional convention facilities; stock shipped ahead of time to the Dunfey was waiting in neat stacks in the exhibit rooms when the exhibitors showed up; manpower for set-up was available for hire for those who desired it; extra-heavy-duty air conditioners kept the exhibit area cool even at peak attendance, and security was very good. What more could an exhibitor ask for? Not much.

Gamers, on the other hand, found that the Dunfey left a bit to be desired. Even with the special rates offered by the Dunfey to convention attendees ($32.00 a night for a double as opposed to the normal $65.00/night price) it wasn't like a $4.00/night dorm room. And the snack bar the hotel set up in the exhibit area that charged $1.50 for a peanut butter and jelly sandwich and $0.50 for a six-oz. cup of coffee left a lot of folks tightening their belts a little.

Gamers voiced relatively few complaints about the events themselves, although the event registration crew seemed to be feeling the pressure of the pencil-and-paper record keeping.

California's mild climate in the Bay area also allowed PacifiCon to try another unique experiment: Some activities were held outside the hotel in a fabric pavilion (which sounds much more impressive than circus tent).

Overall, PacifiCon '80 gets a 7 on the fabled 1-10 scale, losing a point for the site (while ideal from an exhibitor's standpoint, left some things to be desired for the gamers themselves), another for being on the coast, a half-point for being on a holiday weekend, and another half-point for being held only a few days after another major convention. While gamers may like the idea of two conventions in two weeks (although there were few who had the time or money to attend both GenCon and PacifiCon), it is bad news for the exhibitor. Case in point: Dragon Publishing had the choice of packing up after GenCon and sending everything by truck to California (not too expensive) or sending it all by air freight (*very* expensive). But, by choosing to send material by truck, one runs the risk of not having it delivered on time. We chose to ship by air freight and all our displays and merchandise were waiting for us when we arrived in San Mateo. Ral Partha, on the other hand, chose to ship by truck. The day the convention opened, the truck was in Chicago.

Three different conventions in three different locations run in three different manners — what's it all mean? First of all, conventions are no longer (and haven't been for some time) the easy-going get-togethers they used to be — they're complex exercises in logistics and planning with *lots* of money hanging in the balance. While everyone may have a different idea of how a convention should be run, there will ultimately be one or two optimum solutions — what they will be remains to be seen.

Looking to next year's conventions, Origins '81 will move to the west coast — the Dunfey Hotel again — and be put on by the same people who staged PacifiCon this year. The folks who put on Origins '80 will hold an east coast convention called EastCon, which is planned to be held at the Cherry Hill Inn, located in the New Jersey city of the same name (Cherry Hill, that is). The sponsoring group calls itself the Eastern Gaming Association, and in EGA Newsletter #1 the Cherry Hill Inn is described as a professional convention facility, "as close to central to the East Coast Urban Corridor as we could wish," according to the convention sponsors. GenCon XIV will be back once again at UW-Parkside.

My predictions? The crew of Jay Hadley, Shawn Carroll and Tom Carroll, who ran Origins '80, has the experience and knowhow to run a good convention. Getting away from the Widener College site will help greatly (there aren't too many places that could be worse). If they can draw the manufacturers and exhibitors, they'll have a really good show with EastCon.

GenCon has established itself as the convention with the gamers and most manufacturers. Continued effort on the part of the GenCon coordinating staff should ensure that GenCon XIV is bigger and better than ever. The only possible problem will be the site of the convention — lack of nearby accommodations does not promote multiple-day attendance, and the exhibit area is starting to get unwieldy.

Origins '81 is the big question mark of the '81 convention season. First of all, like PacifiCon '80, it will be on a holiday weekend again — this time the Fourth of July. Also, Origins '81 is bound to be twice as big as anything the PacifiCon people (and for that matter, the staff of the Dunfey Hotel) have ever handled. They'll really have to have their act together to pull it off.
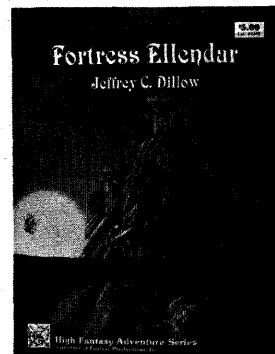
Survival tips for the Slave Pits

by Dave Cook

GenCon XIII, if notable for nothing else, had the largest single *AD&D* tournament yet staged. In the four days it ran, the tournament became an endurance test for players and judges alike, as nine-character teams battled their way past orcs, goblins, gnolls and other perils to discover the secrets of the powers of the slavers of the Pomarj in the World of Greyhawk. Five first rounds were required to narrow the contestants down to a mere 135 semi-finalists which in turn became only 45 finalists, To do all this required 5 different first-round scenarios, a semi-final round, and a final-round design.

The tournament scenarios which were used form TSR's new "A" series modules. Of the 4 modules of the series, one has been released and the others will appear in the months to come. Released now is *A1: Slave Pits of the Undercity,* while coming in the future will be *A2: Secret of the Slavers' Stockade, A3: Aerie of the Slave Lords,* and *A4: In the Dungeons of the Slave Lords.* Each module contains one or two of the scenarios which were used, plus further information and encounters for use in a campaign.

Briefly sketched, the modules deal with the Slave Lords and their ring, an organized band of raiders. Al starts the characters in a port city of the wild Pomarj, a region overrun by humanoids, there to destroy the denizens of a ruined temple and gain information leading to the next step. From the information gained, the characters travel to AZ, a deserted fort used as a stopping point for caravans of slavers. Here they must discover the secret which the leader of the stockade holds. After this, led on by clues, the party must enter the secret town of the Slave Lords (A3) and find and destroy the slavers' council. The final module leads to adventure in the hidden dungeons of the town, and here, in A4, the characters will be tested to the utmost of their wits and skills.

The following sections will give both the players and judges of the first module in this series *(A1: Slave Pits of the Undercity)* some advice and suggestions for good play, based on the experiences of players and judges in the GenCon tournament.

During the 2 sessions of tournament play presented in Al (the temple and sewer sections), it soon became obvious what made a winning team. Several of these qualities have been printed before, but in some cases it was obvious that the lessons had not been learned. The most important factors for the teams that did well were organization and decisiveness. Organization showed in many ways. Since players were working under a 4-hour time limit and their time began the minute they were given the character sheets, long set-up times hurt the party, cutting into the amount of time they had to actually play. Therefore, quickly deciding who should play what character and listing (either on paper or a blackboard) the hit points, class, level, and special items of each character helped to quickly get things under way. The choice of caller was also important; a strong, quick-thinking caller whom the others obeyed often pulled a mediocre team into the upper ranks. Quick decisions about what to do and bold actions usually succeeded in pulling a group through a tough situation. No party was helped by the Magic-User who said, "I think I'll cast this spell — no, maybe I won't — well, I don't know." This type of play only slows down the game, frustrates the other players, and allows the DM more time to plan his or her actions.

Players entering *A1* should not be afraid to fight. In some ways this module is a hack-and-slash piece, although there are some surprises. The sewers and the temple are well guarded and players will have to take on several defenses that are designed to kill intruders. At the same time, several situations will require the players to stop and think and some (especially the non-tournament areas) are best handled by running away. When fighting, characters should also do their best to distribute the damage among the party members, rotating the point position when necessary. Nine somewhat wounded characters will prove to be more useful than 4 or 5 fit characters.

When playing the tournament, as in all tournaments, it is important to always advance. Players who ignore an obvious route because it looks too dangerous or impossible or characters who waste time searching dead ends when there is someplace else to go are not going to win. Speed is important in timed situations. One should never go back when there is a way forward. Again, this applies to being ready to attack, make quick decisions, and act. Players should always have one eye on the clock, watching the amount of time they have left.

The spells and special items of characters have been chosen specifically for. those characters given in the back of the module. Certain encounters in the sewers and the temple have been designed to make the best use of these spells and items. The character who has a Wand of Fire should realize that it was intended that he or she use that item in the module. Therefore, spells and items should not be

hoarded and never used, but should be saved until that moment when they can do the most damage to the enemy. This is a tricky guessing situation for the player and a good team will show its talent in using its powers well. Those characters with spells and items should be sure they understand these thoroughly, including ranges, areas of effect, durations, and limitations. In tournament play, spellcasters often managed to kill or severely injure more members of their own party than monsters. Many situations in the module can prompt a panicked reaction — casting a Fireball without thinking about space, or a Color Spray from the center of the party, were two of the examples that occurred. Such errors will quickly serve to reduce a party's chances.

When judging *Slave Pits of the Undercity,* it is important that the monsters act to the best of their ability. For example, orcs and half-orcs are intelligent and will know a great deal about fighting and how to survive. Aside from the instructions concerning how to handle monsters that are given in the module, certain other tactics may be normally followed by intelligent monsters. In corridors and constricting spaces, the greatest numbers of attacks will be made against leaders — those in front, obvious spellcasters, and those shouting orders. In large spaces where combat is more general, intelligent monsters will attempt to surround and isolate party members, increasing their attacks on weaker-looking members unless the instructions given say otherwise.

One option not stated in the module that an enterprising DM might *(Turn to page 59)*

He's the top Dungeon Mentzer

You might say the first time was the charm for Frank Mentzer. But you'd be only partially right.

Oh, sure, Frank won the 4th Invitational AD&D® Masters Tournament at Gen Con XIII — the first time he entered an official role-playing competition.

But Mentzer, 29, is hardly a newcomer to AD&D. And he's spent more than half his life "on stage," not the worst training a Dungeon Master could have.

Mentzer and more than a dozen others were entered in the Invitational, which turned the tables on the competitors this year. Instead of selecting the best player, the judges graded DM ability. Though the final standings were extremely close, judges E. Gary Gygax, Brian Blume and Jim Ward of TSR Hobbies named Mentzer the outstanding Dungeon Master, after spending three hours negotiating the traps and monsters of each of the entrants' dungeons.

A silver loving cup and gold-plated amulet were awarded to Mentzer, who said he was surprised "totally — absolutely, completely and sincerely" when the award was announced at the ceremony on the convention's final day, Aug. 24.

Second place went to Bob Blake, while Len Lakofka was third. Both served as day managers for the convention, and Mentzer is employed in TSR's production department. But Mentzer said he was as nervous as a freshman DM when he sat down in Gygax' office before the convention for his session with the judges. A relative newcomer to TSR — he joined the company in January — he works in another building from the three judges and had met each of them only once or twice before the competition.

"Psychologically, it was heavy," he said. "I was nervous through the whole thing."

The stage fright came despite his 18 years of experience as a
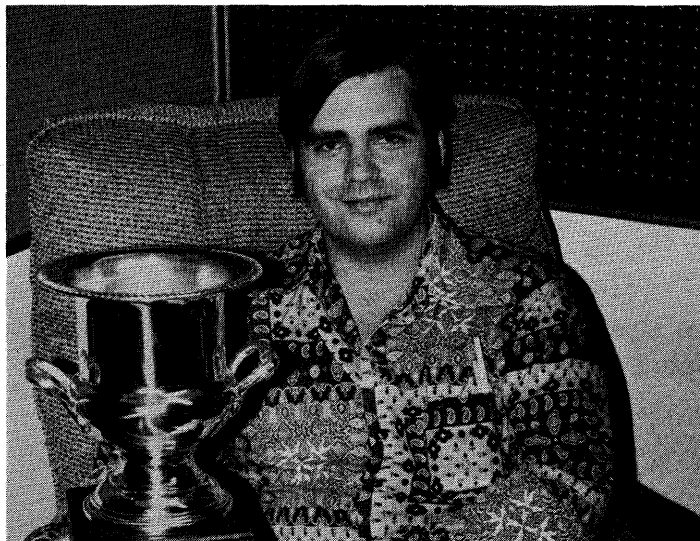
Frank and his hardware

musician, which includes a solo guitar performance at the White House. Being an entertainer makes it easier to "perform" for players in his campaigns, Mentzer said, and also gave him the free time to develop his knowledge of the game.

What makes a good Dungeon Master?

"I feel it's exactly the thing Gary Gygax keeps saying," according to Frank. "The Dungeon Master must be absolutely neutral. And a good knowledge of the rules helps, so the players don't get itchy while you're looking up details.

"The most important thing, though, is attitude. I'm Dungeon Mastering to entertain the players. If they're not having a good time, them I'm not having a good time, and something's wrong."

Frank must have been doing something right in Philadelphia, his home before moving to Lake Geneva, Wis. to join TSR. More than 150 player characters were involved in his campaign there. Mentzer kept track of his major non-player characters on 3 x 5 index cards, and had 300 or so filed away, along with 1,000 or more lesser NPC's.

Although he doesn't claim to be the best dungeon designer around, terming his abilities "average," Ward said the judges disagreed.

"His scenario was very good," Ward said, "and his story made us want to get busy and solve the problem. He communicated to us verbally what was happening very well and his knowledge of the game was excellent. We deliberately tried to cheat, using spells we didn't have and breaking rules, but we didn't get very much by Frank"

"Frank has a good intrinsic knowledge of the game," said Brian Blume. "He DM's very, very well on a technical basis, but he's still able to handle things when it gets wild and crazy." And Brian freely admitted that he and the other judges did everything in their power to be "wild and crazy" with each DM in the contest.

Mentzer, who started playing about four years ago, says he plays strictly "by the book," with no rule variations on his own. "It would be easier to not go by the book," he said. "It would be easier to make my own rules, because some situations are hard to handle as the rules are set up. But going by the book gives the players a feeling of security. If they learn everything that's in the books, then they know all there is to know."

Other contestants in the Invitational included Erol Otus, a member of the TSR Hobbies art staff, who placed fourth; J. Eric Holmes, famous author and co-creator of Basic D&D, who tied for fifth with Lawrence Schick, the head of TSR Hobbies' Design and Production department. The other entrants, in alphabetical order, included: Tim Cahoon, Dave Cook, Al Hammack, Harold Johnson, Mike Mayeau, Brian Price, Gary Peyre-Ferry, Charles Sagui, Tom Towns, and Ralph Williams.

Proclaiming the arrival of...

the LORDS of VALETIA

Fantasy campaign game with thousands of players

Unique system of promotion

Simultaneous movement by correspondence


THE VALETIAN ARCHIPELAGO

Imagine a portal which could transport you from this world to a fantastic land of unparalleled beauty and adventure. Conceive of an island chain sheathed in immense forests and inhabited by creatures both strange and terrible. Picture cities of lofty towers and golden palaces protected by massive walls. Dream of yourself in silver armor taking council with knights and wizards in the great halls or riding on a mighty destrier to do battle with a dreaded necromancer. This incredible realm is the Empire of Valetia.

Lords of Valetia is the simulation which recreates the resplendent glories of the Lost Empire; it permits a mortal to step through the imaginary portal. Employing a unique correspondence system, the game allows a player to wander throughout the isles as a character with determined abilities. It provides for the simultaneous interaction of thousands of players in an ongoing game that may be entered at any point. It also includes a promotion system that may permit one contestant to emerge and be crowned Lord of Valetia. Another will obtain the White Robes as Atiansage of the High Council.

Upon entering the game, a player is asked to choose an identity among the First Four Creatures - Dwarves, Elves, Hobbits, or Men. Next, he must determine his field of advancement, either as a Warrior who relinquishes all magical powers or as a Sage who declines all command opportunities. The character is then assigned physical attributes and a home city and is ready to begin his journeys.

A player may choose to visit various cities where he engages in rewarding activities. He might attend a School of Arts taught by a Loremaster or enlist in an Imperial Armory. He may visit a Hall of Learning or barter with the merchants. He could request an audience with a prominent Lord or seer to enlist aid or, he could board a ship to sail to a faraway land.

When wandering through the wilderness, a contestant will learn to expect the unanticipated. Populated with creatures of cunning and guile, the Valetian forests and mountains are braved by only the most daring adventurers.
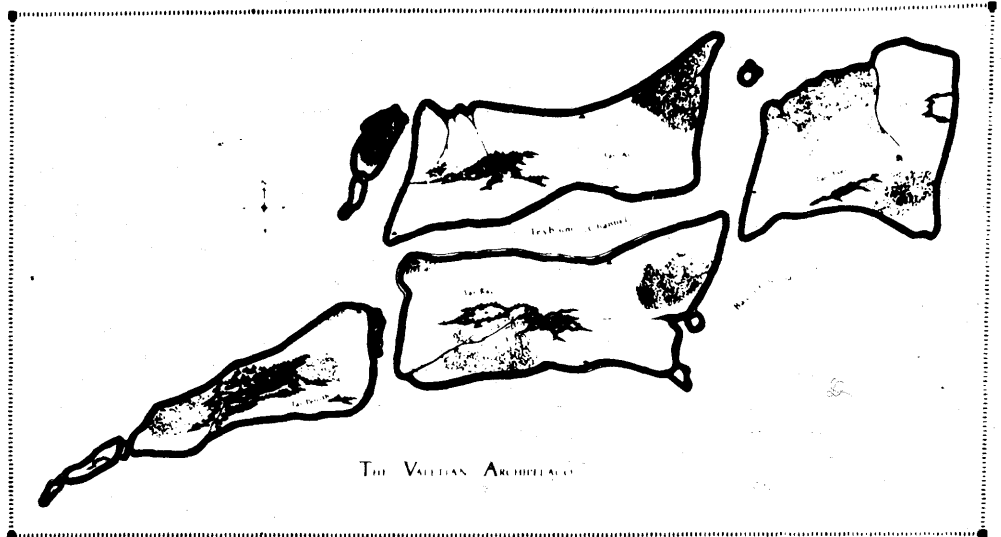
The danger intensifies as one travels further from the civilized areas, for it is in these desolate regions that the power of the Evil Lord prevails.

Movement is made by mail with the Gamemasters of Lords of Valetia. Encounters with all creatures (including other players) and determination of "special events" are based on a probability system utilizing a random number generator. For a situation where a character must fashion a strategy to defeat a monster, a scenario sheet will be sent to the player. After analyzing his predicament, the contestant uses his imagination to the fullest to describe his tactics and method of attack (or escape). The Gamemasters, upon receipt of this tactical move, will attempt to implement it and finish that turn. If a player is eliminated by such a move, a new 'first level' character may be created to begin anew the exploration of the Empire.

More complex than a simple untamed realm, Valetia has been endowed with a detailed and intermixed system of legends, cultures and enemies. As a character in this land, you may belong to the Order of Peregrinators who are sworn to fight the awesome sorcerer, Korloth, and his lieutenants and legions, or you may be a savage part of those legions. You may travel as an adventurer, or a mercenary, or even a highwayman. You will journey in a land rich in

mysteries waiting to be unlocked by one wise enough to seek clues and piece them together To complement this facet of the game, we publish the quarterly magazine Valiance. This newsletter contains the latest Valetia "proclamations," articles on encounters by the most resourceful players, rule modifications, and a continuing history of the Empire of Valetia.

An initial 12 turn subscription to Lords of Valetia is $25.00. This includes a rulebook, all necessary material for up to twelve moves or encounters, a subscription to Valiance for as long as you are a player and all pertinent starting material (maps, supplements, etc... except for return postage). If dissatisfied with the initial material, the subscriber may return the rule booklet for a full refund.

Lords of Valetia is an adult game open to anyone 18 years of age or older living within the continental U.S. Residents of Alaska, Hawaii, Canada, or having APO/FPO addresses will only be accepted on provision that the customer realize there may be excessive postal delays to those areas at times. All funds must be paid in U.S. currency.

Lords of Valetia is available from:

Gamesmasters Publishers Association
20 Almont Street
Nashua, NH 03060

Question: Is a Paladin's protection from evil in a 1" or 10 radius?

Answer: According to the *Players Handbook,* a Paladin continually emanates a protection from evil (as per the spell) in a 1" radius around him/her. This translates in game distances to 10 yards outdoors and 10 feet indoors. — *W. Niebling, J. Ward*

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Question: Are lawful good characters able to use poisoned weapons?

Answer: Page 107 of the Players Handbook discusses poison in detail, with the major conclusion being that poison usage should be severely limited. Ultimately, the decision lies with your DM. — *W. Niebling, J. Ward*

Question: According to the Players Handbook (page 27) thieves can be neutral good, but Sage Advice *(TD #35) says* that thieves cannot be good. Which is correct?

Answer: The *Players Handbook* — but remember, good thieves should be very rare. — *W. Niebling, J. Ward*

Question: Is experience for psionically slaying monsters the same as by spell or by weapon?

Answer: Yes. — *W. Niebling, J. Ward*

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Question: In an adventure we had recently (with three characters, all of whom were no higher than second level) we had to fight a wraith and a wight. We were at our every-other-week meeting and one of the PCs forced a friend of ours to DM. The "volunteered" DM never said whether the adventure was first level or not. We managed to kill the wraith without loss with silver arrows (fortunately it was a weak wraith), but when fighting the wight the PC who forced our friend to DM was hit and lost a level of experience (he was a second level paladin). Also on the adventure that PC received a sword that was plus 2 against giant weasels only. Now the PC has erased the treasure and experience for the adventure and acts as though the adventure never took place. He says that the ideas in the adventure were stupid. Is this right?

Answer: No, it is not right! Whenever a PC decides to go adventuring anywhere he/she takes a risk and therefore must bear the consequences. I'm sure that had the PC not lost a level of experience that he/she would have gladly reaped any benefits, i.e. treasure or experience points, — *W. Niebling, J. Ward*

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Question: Can magic-users bring their spell books into dungeons or on overland adventures?

Answer: It is perfectly all right to bring spell books anywhere one wishes, but those who are wise will realize several factors which would discourage this action. From page 39 of the DMG, one sees that a great deal of uninterrupted time is needed to recover spells, and this time cannot be taken in a dungeon filled with wandering monsters. Area-effect spells like lightning bolts and fireballs will ruin books that

are very expensive to replace (check page 115 of the DMG for details on cost). Damage can also be taken from creatures like blue dragons and black puddings whose attacks eat away at materials. Simple traps like falling into a pit filled with briny water can also take their toll on the pages of a spell book. — *J. Ward, W. Niebling*

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Question: Are giants entitled to save vs. death magic when struck by a Hammer of Thunderbolts?

Answer: No. The power of the weapon, when used by a being with Gauntlets of Ogre *Power* and a Girdle of *Giant Strength,* is so awesome that it will automatically destroy a "normal" giant. However, giants with unusual powers or strengths like Surtur, Thrym or Mordagz (see *Deities & Demigods)* will only take the proper amount of damage from a successful strike. — *J. Ward, W. Niebling*

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Question: Are creatures entitled to a save vs. death magic when hit by an Arrow of Slaying?

Answer: No. — *J. Ward, W. Niebling*

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Question: Are creatures entitled to save vs. level loss when hit by a wight, wraith, spectre, etc.?

Answer: No. — *J. Ward, W. Niebling*

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Question: If a 2nd-level illusionist casts *Color Spray* at two bugbears, what happens?

Answer: A bugbear has 3 hit dice and is thus one level above the level of the caster. According to page 94 of the *Players Handbook,* the monsters do get a saving throw, and if they fail it they will be blinded for 1-4 rounds. —*J. Ward, W. Niebling*

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Question: When the Dungeon Masters Guide or Players Handbook states that high-level clerical spells are only given by a deity directly, does that mean directly each time a cleric wants to recharge a high-level spell, or directly only the first time, upon acquiring a new level?

Answer: In *Deities & Demigods* it is stated that the gods punish their clerics' transgressions by withholding higher-level spells when they do wrong. From this, it can be inferred that it is necessary for a cleric to make a new appeal to his/her deity for a spell of third level or higher every time such a spell is desired. — *J. Ward,* W. *Niebling*

Question: Does one saving throw, apply to multiple attacks (e.g. If three ghouls hit one character simultaneously are three saves necessary to negate paralyzation?)?

Answer: The act of rolling a saving throw is the end result of the concept that there is a chance for an occurrence to not adversely influence a character for one reason or another. In the case of three ghouls making paralyzation attacks, there are three separate chances to be influenced by the magic of the ghouls and thus a need for three separate saving throws. Just because a character is lucky enough to resist the influence of two ghouls does not mean that the luck he has will or will not run out with that third attack. —*J. Ward, W. Niebling*

Question: May a Paladin initiate melee or must he/she wait for provocation?

Answer: Just because a character or creature is lawful good does not mean they will allow themselves to be placed in positions where they can be taken advantage of. When dealing with beings that are not lawful good, they will not only be constantly on their guard, they will also deal with them as they would be dealt with by those of other alignments. They will not allow a demon the first strike just to be sporting, or let a band of orcs have the first arrow shots just because they are far weaker than the paladin, or let a beautiful neutral illusionist cast a spell on them just because she is a woman (or pretty). The class survives because it innately knows how to deal with other alignments and not be tricked by the lawless ways of others. — *J. Ward, W.* Niebling

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Question: An elf magic-user has reached maximum level, and the player has decided to polymorph the character into a human so he can continue to gain levels. Can he do this?

Answer: No, he cannot. He may look like a human, but he is still an elf in reality, and therefore racial limitations still apply. — *J. Wells*

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Question: Will a *Dispel Magic* spell remove an *Anti-Magic Shell?*

Answer: No. — *J. Wells*

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Question: I'm worried about my characters not being as powerful as the other characters in tournaments. What type of character will I need to improve my chances of winning?

Answer: Don't worry. No characters from campaigns are allowed to be entered in important tournaments. Characters are provided for players in such events, to ensure that no one character is the most powerful and that all players entered have a chance at winning. — *J. Wells*

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Question: How do I handle monsters like Asmodeus, Baalzebul, Demogorgon, etc. who have hit points given, but not hit dice? I don't know what level they fight, cast spells, or save at.

Answer: Using the procedure described for golems *(Monster Manual,* page 47), hit dice for any monster not given a hit-dice number can be calculated by using 4.5 points per hit die divided into the given hit-point total and rounding the result to the nearest whole number. For example, a clay golem (50 HP) is considered as an 11-hit-dice monster. Asmodeus (199 HP) is considered to have 44 hit dice, and Juiblex (88 HP) is treated as a monster of 20 hit dice. — *J. Wells*

• • •

Question: If a fighter has a basic dexterity score of 16 but needs a dexterity of 17 to change classes and become a thief, can he become a thief if he has a magic item that raises his dexterity to 17?

Answer: No. If he raises his dexterity to 17 by a Wish or by drinking a potion whose effects are permanent, or by any other means which bring about a permanent change, then it is permissible to change to a thief. Simply possessing a magic item that raises dexterity to 17 is not enough, since the raise in dexterity would no longer apply if the character lost possession of that item. — *J. Wells*

Question: At what level does the Hand of Vecna operate for the purposes of overcoming magic resistance?

Answer: 21st level. — *J. Wells*

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Question: Are *Haste* spells cumulative?

Answer: No. — *J. Wells*

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Question: If a character is held in a *Rope of Entanglement,* can he still cast a spell which requires a pointed finger?

Answer: He cannot cast *any* spells while entangled. Spell-casting requires absolute concentration. No other action can be attempted or accomplished while casting a spell, and it is not possible to cast a spell while otherwise engaged. — *J. Wells*

Question: If you caught a newly hatched silver dragon and raised it, would it have your alignment or its mother's alignment?

Answer: It would retain the alignment of its parents, since that is what its natural tendencies are. — *J. Wells*

• • •

Question: On the cover of the *Monster Manual there is a creature flying just above the centaur and the unicorn. What is it?*

Answer: According to Dave Sutherland, the artist who painted the cover, it is a red dragon. — *J. Wells*

• • •

Question: What are the armor class, hit dice, etc. figures for the snakes in the clerical *Sticks to Snakes* spell?

Answer: According to Gary Gygax, these are the figures that should be used:

	Poisonous	Constrictor
ARMOR CLASS	5	6
MOVE	15"	12"
HIT DICE	1	3
NO. OF ATTACKS	1	1
DAMAGE/ATTACK	1	2-5
SPECIAL ATTACKS	Poison	Nil
SPECIAL DEFENSES	Nil	Nil — *J. Wells*

• • •

Question: As listed in the *Monster Manual,* the larva and the su-monster have incomplete alignments. What are they supposed to be?

Answer: The larva's alignment is neutral evil, and the su-monster should be chaotic neutral. — *J. Wells*

• • •

Question: The mind flayer is listed in the Monster *Manual* as having psionic attack mode B, which is described in the *Players Handbook* as Mind Thrust. However, in the description for the mind flayer, it is described as a *mind blast.* Does this mean that the attack mode should be A, Psionic Blast, instead of B, Mind Thrust?

Answer: Yes. The mind flayer's psionic modes should be listed as A/FGH. — *J. Wells*

• • •

Question: Under the *Robe of Eyes* description in the *Dungeon Masters Guide* it says that a person wearing the robe can track as a 12th-level Ranger. What is the difference in tracking ability between a 1st-level Ranger and a 12th-level Ranger? I saw none in the *Players Handbook.*

Answer: there is no difference. The description of the robe is wrong, and will be corrected in future *DMG* editions. — *J. Wells*

Question: Does alignment change always require loss of a level?

Answer: Yes. See page 25, Dungeon Masters Guide. — *W. Niebling, J. Ward*

Tell them you saw it in Dragon magazine

"D&D is not very common in Germany, but everyone who has played it once, likes the game..."

(Editor's note: Below is the only article which has ever appeared in The Dragon—or ever will appear in The Dragon—untouched by the pencil of an editor. It is, for that reason and at least one other, a special article.

*Reproduced below is a **manuscript from Stefan Neubauer**, who is (we presume) a native of Germany and who presently resides in the West German city of Garching. Stefan first wrote to us several months ago, asking if we would be interested in publishing any submissions from a German D&Der. Our reply: Yes, but what we'd really like is for a German D&Der to put down on paper some description about how D&D has been received in Germany, and how German players handle certain aspects of the game—especially aspects where it seemed the language difference might be a problem.*

Well, either we explained our proposal perfectly, or Stefan figured it out in spite of our inability to say what we meant. At any rate,

he provided exactly what we were looking for: "Dungeons & Dragons in Germany."

Now, why is the article being presented in this form, unchanged and exactly as it was typed by Stefan? Because we felt (as we hope you will feel after reading it) that to change even one word would have ruined the flavor which Stefan's manuscript projects. Sure, he doesn't have the same command of the English language that most of us in America do. But he knows enough English to be able to understand the D&D game system and help teach it to others. How many of us could say the same about ourselves if D&D had begun as a German game?

Stefan may not have a great amount of "english wordly wisdom," to use one of his phrases, but his wisdom apparently goes deeper than his words. And as for his words—well, we aren't about to change a one. Here's Stefan:)

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DUNGEONS & DRAGONS in GERMANY
by Stefan Neubauer

Dungeons & Dragons a popular american game, will be played
in Germany too.
D&D is not very common in Germany, but everyone who has
played it ones, likes the game.
There are no games like D&D here, so german players use the
rules - books from America. The DM's are the people with the
most gaming experience, knowledge about the game and with
the best english wordly wisdom. The DM compiles than also
D&D stuff and explaines the rules to new players in the
german language. But the rules will not be written down in
german.
At play, all players speak german, but all words, like the
names of the monsters, the spells, hit dice, hit points,
experience points and so on, will be leaved in english.
Because these words are easy to learn for each player, and
some of the words may sound stupid in german. For the DM it
brings the advantage, that it is easyer if he's looking for
something ( like the to hit - table ) in the rules - books
he has not allways to translate the words back to the eng -
lish language.
To bring more fun in the game the players use miniature
figures by play. But these special miniatures has to be
bought from America too, because they are not avaiable in
Germany.
Still, there is no abudance by DM's in Germany, because a
German DM has not only the task to make the players - judge
or to create worlds, dungeons and citys. No, he has further
the chore to make the game easy to play in the german way.
And he has to answer all the questions about the game, from
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players, which can't read the rules books.
But there is usually somwere a DM, ready for play, to bring
all players fun and enjoyment with D&D.
Has the german players played the game for some times, the
most do not worry anymore that the game is from America and
in english.
Germany is a lot smaller than the USA, that is probably a
reason, why D&D never can get so popular here like in
America.
But there will come new players with the time and a tight
group will not stop playing after the first two times.
Real german D&D fans want allways to get the newest stuff
and information from America about the game, to use the new
things, if possible, with the other players at the following
game - meetings. Alas the new informations reach german
players a lot of time later, because the stuff needs a lot
of time to come from America to Germany.
But that doesend matter ? - For some people not, because they
like the game and they want to hear everything round and
about it.
From the german point of view D&D is also almost the
same as from the American.
The idea to have adventures in phantastic worlds, fight
against mythical monsters or people or to explore new
dangerous islands, is a must for every fan of fantasy
( or fantasy war gaming ), no matter if he is now(matter)
(it he is) an American, German or anything else.
The German players will do their best to make the game known.
But if D&D may get popular here in Germany too, or if it
will continue as before - also played only in some small
groups, will turn out the future.
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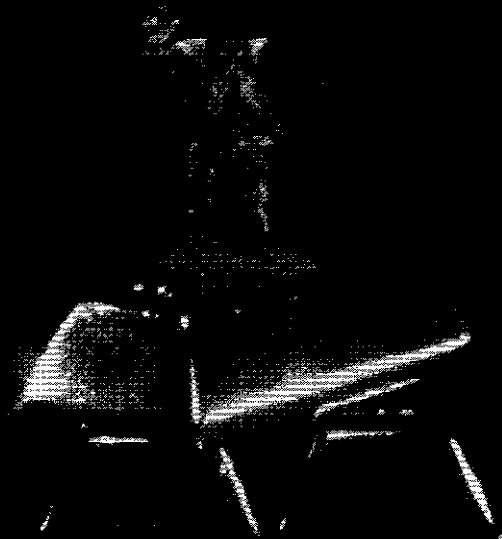
How do YOU rate as a DM?
Only your players know for sure

by DeAnn Iwan

When Tuborg the not-so-bright Cleric decides to cook breakfast in the dungeon, the Dungeon Master can immediately roll for which of the wandering monsters attracted to the aroma of sizzling bacon arrives first. When Eldor the elf shoots his crossbolt into melee and clobbers Grimly the dwarf, Grimly can take his hefty axe and chop Eldor's irritating head off.

But when the DM announces that he will offer 5,000 gp for a Rod of Cancellation but wants 40,000 gp for a *Knock Scroll,* the hapless character has nothing he can do to immediately and forcefully voice his displeasure. Well, the player can storm out of the house in a huff, but that approach is, strictly speaking, outside the framework of D&D. There simply isn't (and realistically, cannot be) automatic feedback going from player to DM built into the game.

Ideally, DMs and players can informally discuss the format of individual games between adventurers and the players can thereby coax the DM into adapting the campaign more to their liking. But, as is typical of most versions of Paradise, this situation is rare. Even if a player is willing to try and discuss a DM's campaign, the player may succeed only in getting the DM defensive and angry. This is particularly true if the player waits until the party has just been wiped out by seven spectres encountered on the first level of a dungeon when the average player level was second. All too often, players who really enjoy D&D or AD&D end up quitting campaigns in particular, and even in general, when they find the DM's world unrewarding.

Yet, most DM's have spent a lot of time developing their dungeons and want players to enjoy coming to their adventures. DMs want to run a good campaign, one that is fun for themselves and their players. Yet even if a DM *listens* to his players, he may not be able to figure out what the strengths and weaknesses of his own campaign are. All players gloat the day they literally stumble over an unguarded invisible chest full of treasure. All players bitch the day the Magic-User throws a lightning bolt at the gelatinous cube, and that bolt rebounds to crisp the entire party.

Nor does sifting through Dragon for helpful hints necessarily aid the poor DM. For example, there have frequently been articles and comments about campaigns which are far too liberal, where 150th-level characters abound. Reading these articles will not help the previously mentioned DM who is offering 5,000 gp for that rod of cancellation. He's likely to cross out half the (already rare) treasures in his dungeon, up the price on a *sleep scroll* to 50,000,000 gp and tax all his players 85% of their take per adventure (not including the cost of living). Nor should a player be able to force a DM to "go by the book." Smalltown on the Bywater may not have *ten* gp in the entire town to pay for any magic item or anything else.

More, there is no perfect game. An exciting campaign geared for thirty-year-old astrophysicists who've been playing together for five years will leave a group of twelve-year-olds bewildered. A well-directed story line for small children which guides them through an adventure will bore college students used to determining their campaign as much as their DM does. In some communities, players may be able to walk out of one DM's dungeon and into another DM's without pausing for lunch. In some places, DM's can play in their own worlds. A DM has to adapt to be at his best.

The key to being a DM is to provide a BALANCED campaign. Since the one form of feedback intrinsically missing from the game is that from player to DM, the following worksheet (read "slaughter sheet") may help. At least, it may help the players to get even, if not to get results.

Dungeon Master Evaluation Form
(Fill in or indicate only those which apply)

1. _____ I think your games are much too easy for characters. No matter how stupidly we play, we survive, advance and gain treasure.

_____ Your games are much too difficult. If I wanted the brutality of real life, I'd be playing the stock market.

_____ Basically, I think hazards and rewards are fairly well balanced in your world.

2. _____ Haven't you ever heard of resurrection?

_____ Doesn't anybody ever die in this place?

For the frequency with which we play, I think an *average* of about _____ person(s) per _____ campaign(s) should die resurrectably/nonresurrectably in order to keep the game exciting.

3. _____ It's much too easy to gain treasure in your world.

4. _____ You need more treasure in your dungeons.

5. _____ Your major treasures are really inventive, but you need a few more minor treasures scattered about.

_____ You have enough treasure in your dungeon, but you need some concentrated piles we can really be creative about going after.

6. _____ More minor magical items would add a lot to your campaign.

_____ You need more major magical items in your world.

7. _____ I think it's most fun to play low level (1-3 level) characters where you're scrambling for coppers to buy torches for the expedition. This is the level most like real people; I identify with it.

_____ The best level is moderately high (7-10) where you're scrambling to meet the cost overruns on your castle. I always wanted to be a feudal lord.

_____ High-level (15-20 level) adventures are the most interesting. I like the inventiveness required to save the world; and the glory isn't bad either.

_____ I like even higher levels (_____).

8. _____ I prefer games with only a character per player per adventure.

_____ I prefer party-sized adventures where some or all of the player characters have one or two companions in arms.

_____ The best games are where we play armies against armies.

9. _____ The whole point of these games is creativity. When I'm inventive and daring enough to pick the vampire's pocket, I expect to be rewarded if I succeed.

_____ Picking the key out of that vampire's pocket was cheating. You should have to hack your way through a monster.

10. _____ The best parts of your campaigns are the dungeons themselves. Your rooms, traps and the like are always a surprise, delightful or otherwise.

_____ Your non-player characters are what makes your game. We run into the most fascinating people; they bring the adventure to life.

_____ Your inventive curses are intriguing. Were you a gypsy in a former life?

_____ It's really the themes to places in your world that give the campaign body. No one will ever say you had a computer run off rooms, monsters and treasures.

11. _____ It's most fun to play competent characters. I prefer the "newer" techniques of rolling up characteristics. I can fall over the trash can in real life. When I come to D&D, I want to track my arch-enemy over rocky mountains and through marshy mires.

_____ One of the best parts of playing a character is to accommodate their attributes. It's a challenge and a delight to play a grumpy dwarf that hacks down the door everyone else is tip-toeing by. I prefer "older" techniques of rolling up characters which give more average, more believable traits.

12. _____ Overall, I thought your last adventure was _____ excellent;   _____ pretty good;

_____ better than being hung up by my toes for four hours;

a few more that bad and I'll stay home to wash my hair.

13. Usually, though, your games are fantastic; _____ great; _____ fun;

_____ better than being run over by a Volkswagen;

_____ worse than being hit by a Mack truck.

14. Your games give too much advantage to _____ Magic-Users;

_____ Fighters;   _____ D r u i d s ;   _____ Thieves;   _____ Elves;

_____ Clerics;   _____ Illusionists;   _____ Humans;   _____ Dwarves;

_____ Other (_____).

15. On the other hand, it's a horror to be a _____ Magic-User;

_____ Fighter;   _____ Ranger;   _____ Human;

_____ Cleric;   _____ Paladin;   _____ Elf;

_____ Druid;   _____ Thief;   _____ Dwarf;

_____ Other _____) in your world.

16. Advancement in your dungeon is _____ too fast; _____ too slow;

_____ too variable;   as close to perfect as it could be unless I were DM.

17. The pacing of an adventure is almost entirely up to you as DM. In general, your pacing is

_____ good; could stand some beefing up; Pacing? Do you have pacing?

18. Your pacing could be improved if_____ you stopped characters from discussing their moves in melee by making that discussion their move;

_____ you rolled for wandering monsters when the party gets bogged down in an argument;

_____ you were a little sharper and more orderly about asking each person what they were doing in melee;

_____ you didn't let one of the characters boss the others so much;

_____ you didn't let one of the characters boss you so much;

_____ you didn't take half of forever to look something up in the manual all the time;

_____ you didn't stop characters to make them back up moves when you thought of something after the fact;

_____ other (_____).

19. On those occasions when you don't quite remember what the manual says on a certain point, I would prefer that you _____ look up the answer no matter how long it takes;

_____ guess, if you have to. After all, the reason we have a DM instead of a computer running us is for flexibility, creativity and responsiveness.

20. _____ DMs should almost always go exactly by the rule book. I value consistency above all.

_____ Each DM creates his or her own world. The rule books are intended only as a guide to aid in playability.

21. Your game is consistent/inconsistent with itself, and consistent/inconsistent with *D&D* or *AD&D.* I do/do not like this situation.

22. Your campaign could use more/less (write "m" or "l") _____ general weapons;

_____ complicated, realistic combat;   _____ powerful wandering monsters;

_____ simple, fast-moving combat systems;   _____ general wandering monsters;

_____ chaos/law confrontations;   _____ dead characters;

_____ chaotic creatures;   _____ available resurrections;

_____ lawful creatures;   _____ divine intervention;

_____ powerful magical items;   _____ ways to get information;

_____ lesser magical items;   _____ ways to get useful information;

_____ very minor and obscure magical items;   _____ non-player characters;

_____ interesting non-magical items (e.g.,   _____ room for player initiative;
telescopes);

_____ variability (e.g., being likely to run into machine gun wielding commandoes or carapaced humanoids); _____ gold; _____ gems; _____ armor; _____ silver and copper;

_____ other (_____).

23. _____ There is too much magic in the campaign.

_____ There is not enough magic in the campaign.

24. _____ is the ideal ratio of levels progressed through to games played.

25. You have too many/too few curses in your game; the ones you have are dull/inventive.

26. You have too many/too few physical traps in your game; the ones you have are horribly mystifying/delightfully simple.

27. You have too many/too few non-player characters in your game; the ones you have are fascinating personalities/boring cannon fodder.

28. _____ I prefer that non-player characters have strong personalities and can be persuaded into being true side-kick companions.

_____ I just want to hire me some cannon fodder. When I charge him at the golem, I don't want to feel bad about losing the turkey.

29. You do/do not let a bossy player get away with running everybody else.

If you do, you might be able to limit this by _____ specifically asking each character what they're doing; _____ making any "bossing" that character's move in melee;

_____ devise a method of choosing a leader, such as making the character with the highest Charisma-plus-level lead; having some non-player character put a zipper spell on the jerk's mouth; _____ I don't know but PLEASE do something.

30. _____ Worlds where the DM borrows heavily on mythologies, literary fantasies, etc. which interest him — whether or not these are in the *AD&D* manuals — are the most interesting worlds.

_____ Please stick to the manuals. I don't play often enough to figure out all your quirks.

31. _____ DMs who guide us through an adventure are best.

_____ I prefer lots of opportunity to choose my own path in your world, but this does require lots of chances to find out information (blind stumbling around is boring).

32. You need more/less everyday objects in your campaign. Finding a good pair of scissors or a flashlight may sound trivial, _____ and it is;

_____ but ultimately such objects vastly expand what you can think of to do and hence make the game much more fun.

33. _____ I don't like to be knifed in the back. We shouldn't invite unruly and unreliable characters to our games anymore.

_____ On occasion, I like a chaotic adventure where I can vent my hostilities as an Assassin.

34. The best part of your game is_____ the break for pizza;

_____ the incredible detail of your world; _____ the concrete rewards of money for effort;

_____ the fascinating non-player characters;._____ seeing my character steadily advance.

_____ the inventiveness you encourage in us players;_____ the thrill of defeating monsters;

_____ the ingenious traps; _____ playing a game with people instead of against them;

35. My favorite role-playing game is_____ one close to medieval tales;_____ heroic fantasy;

_____ one with a heavy scientific bent;_____ one with mutants; _____ one with space travel;

_____ other_____).

36. My favorite game (irrespective of DMs) is_____ *D&D;* _____ *AD&D;* _____ *Traveller;*

_____ *Runequest;* _____ *Metamorphosis Alpha;* _____ other (_____).

37. The gods should be offended when a player_____

38. If I were to make ONE single suggestion about how to improve your campaign, it would be _____

39. I don't think you give enough credit to_____ lawful integrity;_____ chaotic audacity;

_____ bravery; _____ brute force;_____ persistence; _____ other (_____

40. _____ I enjoy miniatures. Elaborate miniatures are one of the best parts of the game.

_____ Miniatures are useful for knowing who Clumsy Alfred fell into when he stumbled.

_____ Miniatures are irrelevant or even distracting from the game.

41._____ Town adventures are one of the most colorful parts of the game.

_____ Wasting an hour in town bartering for a sword or hireling is boring.

42. Time in your dungeon is/is not realistic, and your distortions make the game more/less playable.

_____ It doesn't take a man on crutches 10 minutes to walk 30 paces.

_____ Not even Conan could polish off 3 vampires, a dragon and 42 orcs while traveling 100 miles in a single morning.

43. _____ I like to hack and slash. _____ I like dungeons that take many adventures.

_____I like minicampaigns that take one or two adventures to complete.

Action in the Melee Round

Leomund's TINY HUT

by Lenard Lakofka
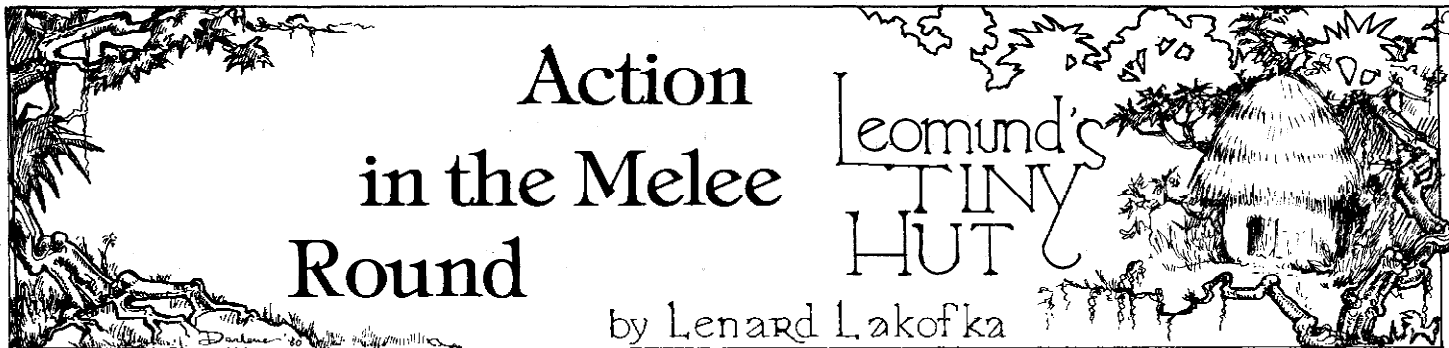
Melee is a source of controversy in *AD&D*. It can very easily be shown that a figure with selected magic items and weapons can perform 10 separate actions in a melee round. This "reality," however, does not fit within the context of the rules of AD&D. "Reality" will allow some characters to perform too many actions while others, usually those without magic devices, will be limited to one action per round.

The following melee system is still in the "playtest" stage. I have been using it to answer the question, "How many actions can be performed in a melee round?"

The number of actions that can be performed during one melee round are limited to three (3). (There are a few exceptions: High-level monks are allowed four (4) open hand attacks per melee round; a pummeling attack might include more than three (3) attacks in one round; a person under the effect of a *Haste* spell or a *Potion of Speed* is allowed double the normal physical attacks in a melee round; and so forth.)

In the vast majority of cases, actions are limited to these three types:

1. Physical action (including moving)
2. Spell action
3. Device action

Rule 1. Only one spell can be cast in a melee round. Haste will not alter this rule. Some rare magical device might allow for multiple spells per round if and only if the DM accepts such an item and places it in his/her game.

Rule 2. The character is limited to a certain number of purposeful attacks in a melee round. If he/she/it is allowed only one attack, then only one can occur. If he/she/it is allowed three attacks every two rounds then one attack plus the chance for one more would occur. A character cannot perform more attacks than he/she/it is entitled to *(Haste* would be taken into account). Thus, a Magic-User with only one attack allowed in a melee round could fire a Wand of Fire (for a Fire Ball), but then no offensive spell could be cast by him/her in that same melee round. In like manner, the Magic-User could not then move and attack with a dagger in the same melee round.

Rule 3. A figure who casts *Teleport, Dimension Door, Wind Walk,* etc. cannot cast an offensive spell nor use a device to attack in that same melee round. That includes such striking weapons as the Staff of the *Magi* or a Staff of Striking, but not a magical or non-magical weapon like a dagger, mace or sword. However, such a figure might instigate a physical attack by an opponent with weapon, claw or fang, and would certainly be allowed a chance to physically defend himself.

What constitutes an offensive spell or an attack from a device? Obviously, a *Fire Ball* is an attack; so is a *Magic Missile* (Note: If fired from a wand, two missile discharges are allowed per attack because of the nature of that particular wand.). But what of a *Wall of Ice* or *Darkness* 15' *Radius?* If a spell inhibits a figure directly *(Hold Person, Charm Person, Paralyzation, Stinking Cloud, Darkness 15' Radius,* Slow, etc.) it is an attack. If a spell has the potential to damage, even if the spell is not being used to damage, it is considered an attack *(Burning* Hands to light a torch, *Wall of Ice* to close a passage, *Explosive Runes* to trap a book, *Glyph of Warding* to protect a door, *Flame Arrow, Fire Shield, Polymorph Other, Enlarge* a sword so it

will do more damage, etc.). Spell-like functions from devices fall in these same categories.

Rule 4. A figure can use a device with a spell or even use two devices as long as only one potential attack is involved. Thus, a held sword could be commanded to *Detect Magic* and a *Figurine of Wondrous Power* could be ordered to attack someone in the same melee round. A figure could cast *Protection from Evil* and then jump into a well using a *Ring of Feather Falling*. A figure could cast *Invisibility* on a party member and then put on a *Ring of Invisibility* him/herself.

Rule 5. A figure can never purposefully use three devices, or two devices and one spell, in the same melee round. Thus, if a lone figure were on a *Flying Carpet* he/she could cast a Fire Ball, but if a *Ring of Invisibility* were then put on, it would not function immediately since the lone figure had used a spell and a device (the carpet) already in that round. However, if a Manticore attacked in the same round and knocked the Magic-User off the carpet, an already worn *Ring of Feather Falling* would work, since the Magic-User had no purposeful intent to activate the device. The Magic-User would get quite a surprise if he/she purposefully tried to jump off the carpet in the same round he/she fired the *Fire Ball* for then the Ring would not function.

Magic weapons and armor do not count in this discussion of devices when the weapon is used to strike. If a weapon has a power or an ability then it does count. Example: A fighter has a sword with a Fly ability. He has a *Horn of Valhalla* and a *Wand of Enemy Detection.* If he is in the air and blows the horn, he will find that if he also tries to activate the wand, the wand would not function in that round. If he is in the air and activates the wand, the horn will not function in that round. If he uses the horn and then activates the wand, the sword will not let him fly in that round.

Devices are considered to be activated on the round they are obtained or put on, with the exception of Rings of Protection, Cloaks of Protection, Magic Armor and Magic Weapons (unless the weapon has some power or ability that also comes into play when drawn, like a *Holy Defender Sword).* Thus, putting on a *Ring of Invisibility, Ring of Feather Falling, Ring of Fire Resistance, et. al.,* would count as a device action in that round even if the ring did not provide a use in that round. Removing an item is considered deactivation of a device and does count as a device action.

Rule 6. If a figure moves before or after some action in the melee round, that movement is counted as one of the three actions allowed in the round. Movement of less than ten (10) feet total can be taken in two stages in the same round and will count as only one physical action. Thus, a figure can step into a doorway, discharge a missile/device/spell and then step back behind the wall, and only one physical action would be charged for the movement. If the figure had to step into a wide corridor, however, more than ten feet would be traveled and two physical actions would be counted. Note that popping up from behind a rock, peeking around a door, and similar actions (without actually traveling) count as movement by this rule but the figure could duck back down behind the rock or move back around the door without having that count as a separate physical action. Exception: If the figure is damaged in mid-move or enspelled in any way, then the first half of the move is considered one full physical action in the round.

If a figure uses his/her full attack potential (killing an opponent or rendering it helpless), then he/she cannot instigate any more attacks in that round. Thus, if a figure kills an opponent in segment one of a round he/she may still elect to move in the balance of the round but he/she could not grapple, overbear, pummel or attack someone/something later in that round. The moving figure could be attacked by someone else, of course.

Rule 7. If a figure is allowed to fire multiple missiles in a melee round (arrows, darts or whatever), he/she is allowed no more than ten feet of movement during a round in which he/she fires all of those millies. Example: A Fighter can fire two arrows or three darts per round. If he fires them all he can move no further than ten feet. If arrows are used, the ten feet can be split if and only if the split move is taken before the first shot and after the second shot. If darts are used, splitting the ten-foot movement allowance is forbidden.

Rule 8. A figure who has multiple missile capacity but does not discharge all of his/her missiles is only allowed a weapon blow if he/she is entitled to at least three blows every two rounds. Thus, a fighter (or any other class) cannot fire an arrow/crossbow/dart/sling and then attack with a weapon if he/she is allowed only one attack per round. A charging character, however, can throw a spear, ax, throwing dagger or javelin and still get a normal blow under certain circumstances. (Note: Most daggers are not balanced for throwing (only 15% are) and a character must be trained to throw a dagger. Thus, a first- to fifth-level Magic-User cannot throw a dagger at all. He/she must learn to wield the dagger as a hand-held weapon first, no matter how much the Magic-User will argue to the contrary!)

The thrower must launch the missile at the beginning of his/her charge with no penalty "to hit" (first to fourth segments). If the thrower is in motion when the missile is launched, consider the weapon - 1 "to hit." The launching takes one full segment of movement potential in all cases, even if the launcher is mounted. If the charging figure has some segments of movement left after the charge is over, he/she/it can use a weapon if he/she/it can roll a number equal to or less than the number of segments remaining on d8. Those who attack with claw and/or fang use d6. Example: A Fighter charges with a spear. He launches it in segment two. He travels for three more segments to reach his opponent. There are five segments left. If he rolls 1-5 on d8 he may attack; 6-8, he may not. This rules applies to pummeling, overbearing and grappling as well.

Rule 9. A figure is allowed to defend his/her person with a weapon if the attack is brought to the figure and if the figure's three-action-per-round limit has not been exceeded. Thus, a Fighter launches an arrow in segment number two. In segment number five an orc arrives to hit the fighter. The Fighter normally would not be allowed a weapon attack, but he may draw his blade and defend his person in this situation. However, he could not defend himself by striking, so that he would obtain more than his allowed number of blows per round. If he had attacked and killed an orc in segment number two with his sword and another orc arrives on segment number five, he could not strike another blow. However, in either case, the Fighter may elect to parry the incoming blow—assuming the weapons are ones that can oppose one another in that manner. Parrying a large weapon with a smaller one is done at +1 to the defender's armor class. Parrying an equal-sized weapon gives + 2 to armor class. Parrying a small weapon with a larger one gives +3 to armor class. However, initiative and weapon speed factors must be considered. The slower weapon is always at least - 1 on initiative to parry (-2 if the speed factors are four or more points apart). Finally, if the attacker has at least two full points of Strength more than the defender, a + 1 to the defender's armor class is erased. The obverse is not true, however.

Example: A Fighter with chainmail and shield (armor class 4) is attacked by an orc. Both have long swords, both are Strength 17. The Fighter may consider himself armor class 2 if he can beat or tie the orc's initiative. If he does not beat the orc's initiative, then he is still armor class 4. If he were Strength 17 and the orc only 15 there would be no change. If he were Strength 16 and the orc 18, then one "plus" to armor class is negated, so the Fighter becomes armor class 3. If the orc had a halberd and the fighter a sword the armor class is

boosted by only + 1 for the fighter, but the orc is -2 on initiative due to the weapon speed factor difference of 4 points (halberd 9, long sword 5). A figure can always attempt to thwart an overbearing, pummeling or grappling attack with his/her weapon, regardless of the number of actions already taken in that round.

Rule 10. Figures must state their intentions based upon what they can sense (usually see) at the beginning of the melee round. "I will attack the 4th orc with my sword." "I will cast a Fire Ball tying to hit the four orcs now together on the hilltop." "I will charge the human Fighter on the left." The Magic-User in this example can change his/her aim slightly, since in the three segments needed to cast, the orcs might split up to some degree—he/she can name his/her final target once two segments have passed in the casting, needing only one segment to aim. A spell-user can never begin casting and then invoke *Castus Interruptus*. A spell is cast from beginning to end (or until the spell is spoiled) with no pauses. If an event occurs before a figure's stated action has taken place he/she might be allowed a new action or a change in the stated action. To effect such a change, one segment must be used in making up one's mind. If a spell-casting is in progress it must be completed. If a spell from a device is in progress it must be completed. A figure must sometimes roll to see if he/she specifically observes the event in question. Consider observation automatic if the appearance or event takes place within ten feet of a target of his/her present action. A saving throw (with no alteration for magic, spell, race, device or dexterity) is required on any questionable observation. It can be altered by a number from - 1 to -8, depending on how out-of-the-way the action is from the figure's line of sight. The DM must rule on the amount of a saving-throw modifier on a case-by-case basis.

One character seeing an event can warn another who does not see it. One segment must be used in stating the warning (or making gestures). Example of a - 1 modifier: A figure appears 20 feet to the left of a target orc. The appearing figure is in broad daylight. The orc and figure are over 60 feet from the observer, so the angle between them is small. There is nothing between the figure, the orc and the observer. Example of a -8 modifier: A figure is firing a bow. A demon teleports behind him/her 10 feet away. There is much noise and no one warns him/her of the demon coming up from behind. Even if someone did warn him/her, he/she might still not be able to react since the demon is so close. The best he/she could hope for would be negating the demon's +2 to hit from behind. The figure would not be able to get the first blow and would not be able to swing around and fire the arrow at the demon.

If a figure is not in the middle of an action or if the action has not yet started, he/she/it might be allowed to react to the new information. Example: A Magic-User states that he/she will fire a *Magic Missile* at an opposing Magic-User who at the beginning of the round is facing away from the caster. The Magic-User rolls 4 for initiative but on segment number one the opponent Magic-User vanishes (Invisibility? Teleportation? Dimension Door? Illusion?). The first Magic-User might change to a new target, and might be allowed a new spell altogether. He/she must use a segment (minimum) if a new spell or action is contemplated. (It might be much longer if a material component is required.) If the components for a new spell were not at hand, he/she might get no action that round.

As you test this system, you may want to make other rules. I would be anxious to hear what those additions might be. Since this system has had only a short playtest time other rules might well be needed. Players, as you know, can be very inventive.

Future articles will deal with more realistic movement rates and the spell-casting times needed to go with them—and there will be no provision for Olympic feats or "GI Joe"/"Conan" characters when movement is considered!

Dragon's Bestiary

Amazon

Created by Roger E. Moore

FREQUENCY: *Rare*
NUMBER APPEARING: *30-300*
ARMOR CLASS: *6 (7)*
MOVE: *12"*
HIT DICE: *1-6 hit points*
% IN LAIR: *80%*
TREASURE TYPE: *A, Q x 20, T in lair; M on individuals*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: *Leader types*
SPECIAL DEFENSES: *Leader types*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Average to very*
ALIGNMENT: *Neutral*
SIZE: *M*
PSIONIC ABILITY: *Leader types*
   Attack Defense Modes: *Leader types*

Amazons are women (and men) who are generally found in tropical and subtropical regions; they are not usually nomadic, and live in small well-guarded towns and cities, often walled. Amazon women perform all the functions that we would think of men as performing (like fighting and hunting), while the men are generally passive homebodies, and have a lower status than in most other societies. Both sexes generally see their situation as being proper and normal, and they will resist changes to the contrary. Male adventurers may find themselves objects of curiosity and disbelief ("Don't you men know you could get lost or killed out in the wilderness? That's woman's work!"); attempts to establish male superiority will meet with derision, anger, and possible ostracism, expulsion, or arrest. Amazon colonies tend to be geographically isolated from the rest of the world, and have little external trade.

Higher-level Fighters, Magic-Users, and Clerics will be found (all of them female) in the same levels and percentages as found using the bandit tables; i.e., for every 20 amazons, there will be a 3rd-level fighting woman, etc. The mounting, armor, and arms of an amazon colony are as follows:

Studded leather armor, long composite bow	10%
Studded leather armor & shield, sword	30%
Studded leather armor & shield, spear	20%
Studded leather armor, 3 javelins	10%
Light horse, leather armor & shield, spear or lance	10%
Light horse, leather armor & shield, sword	10%
Light horse, leather armor, short composite bow	10%

Cities and towns will have 1-4 ballistae and a 50% chance of 1-4 catapults placed on towers around the walls. Higher-level personages have a 2% chance per level of having acquired a unicorn as a mount, and will not be found wearing heavier armor than chainmail. If magical armor is indicated for such a character, it will be of that type.

Deities worshipped by amazon tribes are invariably female, and representative of power or war.

Tolwar

Created by Todd Lockwood

FREQUENCY: *Uncommon*
NO. APPEARING: *5-16 (d12+4) + 1-4 infants*
ARMOR CLASS: *5*
MOVE: *15"*
HIT DICE *6*
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: *1 (2)*
DAMAGE/ATTACK: *(see below)*
SPECIAL ATTACKS: *Hurling stones for 2-24 points damage*
SPECIAL DEFENSES: *See below. Also, superior bearing, surprise only on a 1.*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Animal*
SIZE: *L (6' high at shoulder)*
PSIONIC ABILITY: *Nil*

Tolwars are herd animals, preferring open grasslands, near water, to other terrain. At first glance, they appear to be little more than undersized, trunkless elephants. The error of this assumption will soon become obvious to anyone who should attack them, however.

Tolwars are able to employ at will a limited form of telekinesis, which they use to uproot grass or playfully throw waterballs at each other. In addition, it can be used twice per round to various advantages. By telekinesis, Tolwars are able to lift up to 1000 gp weight, such as a large boulder, and hurl it at an opponent, doing 2-24 points of damage. Similarly, such missiles can be caught by Tolwars' telekinesis 50% of the time. Up to 2 normal missiles, such as arrows, bolts, or spears, can also be caught in a round (75% chance for each catch), or the above functions (hurling and catching) can be mixed as needed, up to two actions per round. The telekinetic ability has a functioning range of 2", though boulders may be hurled as far as 10", with a -2 to hit at long range (5" or more) and a -1 to hit at medium range (3").

A Tolwar raised from infancy by a single person becomes a loyal, loving mount. They are the equal of horses in intelligence, and,

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though slower, are much hardier. At 7500 gp weight carried they are slowed to half speed, up to their maximum load of 10,000 gp weight. They will defend their masters dutifully to the death, assaulting their enemies with boulders or other handy objects, or catching missiles hurled at their riders. They may also trample opponents for 2-8 points damage with each forefoot which hits, striking once per round (double damage if charging). A trained Tolwar will defend his master from the second round of battle onward. It should be noted that if a Tolwar successfully tramples an opponent, the victim will be prone on the next round unless initiative is gained. Lance thrusts made from a Tolwar's back do damage as from the back of a heavy warhorse, with +4 to damage.

Tolwars are not easy to raise or train. First of all, before they are bought or captured, a pen strong enough to contain them must be built. For obvious reasons, the pen and all the ground within 2" of it should be cleared of any movable object. Gates or doors must be designed with padlocks, for a Tolwar will easily lift bars. The pen walls will always need to be of stone. The pen must be at least 100 feet square, to allow the growing Tolwar room to exercise. A three-foot thickness of stone, six feet high, of the dimension of 100 feet to a side, will probably cost around 1200 gp. A shelter of stone will also

have to be built, at about the same cost. And of course, all stones used in construction had better weigh more than 1000 gp!

In addition, if an infant Tolwar's initial reaction is not 60% or greater, it will not respond to its new owner, eventually becoming unmanageable.

Infant Tolwar have 2 hit dice. Newborns can already telekinese 250 gp weight, and hurl small stones as far as 4", doing 1-8 points of damage. They may also butt with their heads for 1-3 points of damage. An adult Tolwar consumes roughly five times as much grain as a heavy warhorse each day, at 5 sp a meal. Once imprinted, a Tolwar will never favor anyone but the man who raised it.

Saddles, barding, and other accoutrements generally cost triple the price of the same gear for a horse. Bridle and bit are unnecessary, as a Tolwar is guided by nudging it with the foot behind one ear or the other.

Tolwars give birth to only one infant at a time (after 1½ years pregnancy). Infants take 4 years to reach maturity, although they can be ridden into battle after only 2 years. They live to around 20 years of age.

A healthy infant Tolwar is valued at 10,000 gp on the open market.

Lythlyx

Created by Ed Greenwood

FREQUENCY: *Rare*
NO. APPEARING: *1-18*
ARMOR CLASS: *1*
MOVE: *6"/8"//9"*
HIT DICE: *5+6*
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *2-12,
    3-18 (constriction), or
    1-4 per mouth*
SPECIAL ATTACKS: *Drain
    blood*
SPECIAL DEFENSES: *See
    below*
MAGIC RESISTANCE:
    Standard
INTELLIGENCE: *Average*
ALIGNMENT: *Neutral*
SIZE: *L (14-21' long)*
PSIONIC ABILITY: *21-120*
    Attack Defense Modes:
        A,B,D,E/F,I,J
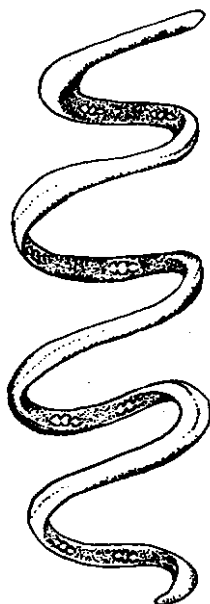
Also known as "spirals," these strange creatures are found underwater or "dancing" in mid-air. When moving, they resemble spinning, rotating springs or corkscrews. Unless underwater, Lythlyx usually dance in a particular place for years at a time. It is not known what attracts them to such locations, but they are found only in remote areas, and seem to favor hilltop cairns, rocky islets, and secluded forest or jungle pools. Solitary Lythlyx are always of maximum strength.

Lythlyx are aggressive, but attack apparently at whim, sometimes ignoring easy prey and then going after far stronger or more numerous creatures. They attack by using their bodies as whips, dropping their coils about prey with lightning speed and constricting, or by draining blood. A Lythlyx may employ only one of these attack modes per round, although (size and circumstances permitting) it may attack more than one opponent.

There are 20 sucker mouths along the body of a Lythlyx, and each can drain 1-4 HP of blood per round. When using these, the Lythlyx wraps itself around its victim(s), and all of the mouths may not make contact. Lythlyx reach satiation when they have absorbed double their HP worth of blood. Blood taken in is converted to energy within 2 rounds, and Lythlyx can use this at will to heal themselves, regaining lost HP at the ratio of 1 per 4 HP worth of blood. (More blood can then be taken in.) Lythlyx often explode when killed, spraying blood about in a 1" radius area. They cannot be subdued.

Lythlyx do not speak, and will use their psionic abilities only if psionic powers are used within 9" of them, or if they lose over half their hit points. (Roll d100 and add 20 to find the psionic ability of a Lythlyx.) They are immune to *Charm, Command, Fear, Hold Monster,* and *Sleep.* Lythlyx have no distinct head or eyes, but see (9" infravision) from numerous sensitive areas about their bodies. They seem unaffected by pressure extremes (such as those found at great ocean depths or high in the atmosphere).

Not found on the ground by choice, Lythlyx will thrash about constantly when forced to earth. In the air, they are approximately Flight Class A, turning 360° as much as 50 times per round as they rotate. Horizontal movement of the spinning creature is slow (8") for Class A, but Lythlyx can fall (dive) at twice this speed. They can hold a steady position in mid-air, but will keep spinning. If this movement is ever entirely stopped (i.e. *Paralyzation),* Lythlyx fall to the ground helpless. Air resistance will turn them and slow their descent, so that upon striking the ground they will suffer only 1 HP of damage per 1" fallen.

Lythlyx have long, worm-like bodies about as thick as a human thigh. Their skin is rubbery and flexible (it flattens and twists constantly so as to move the creature through air or water), and is mottled green and black. The flesh of Lythlyx is oily, and this oil is useful in the manufacture of certain magical inks.

Now you see it . . .

. . . but is it really there?.

Shedding light on illusions in AD&D

by Philip Meyers

If you have played *Dungeons & Dragons* or *Advanced Dungeons & Dragons* for any length of time, you must have run across the spell *Phantasmal forces.* Actually it's called *Phantasmal force* in AD&D and *Phantasmal forces* in D&D, but many of the suggestions below are applicable to both. This article offers a more concrete approach to these often troublesome spells, an approach meant to supplement rather than replace the existing spells.

In the beginning, there was the simple *Phantasmal forces* spell and nothing more. In the Original *D&D* volume *Men & Magic* it appeared, and still appears, as a second-level spell whereby the Magic-User created an illusion "of nearly anything the user envisions." Any harm done by the illusion became actual damage if the illusion was believed to be real. In the relatively new D&D introductory rulebook, one which predates AD&D, *Phantasmal forces* is listed as a second-level Magic-User spell in terms virtually identical to the original version.

The only real advance thus far in the lore of illusions came with the publication of the AD&D *Players Handbook.* There, Illusionists are made into an official character class, and the old *Phantasmal forces* spell is redescribed and expanded into a whole family of spells. These spells, linked by compound crossreferences, are *Phantasmal force, Improved Phantasmal Force, Spectral Force, Permanent Illusion,* and *Programmed Illusion.*

The *Phantasmal force* spell is explained at far greater length than in the D&D books, but the new description fails to give any more guidance on the really troublesome aspects of the spell. The new version allows the spellcaster to depict "any object, or creature, or force" as the subject of the illusion. Is there anything a spellcaster could envision that does not meet this description? Taking a broad view of the word "force" as it appears here, the description takes in everything in the universe, and is thus identical in scope with the "anything the user envisions" language of the earlier rule.

One might argue that simple energy, like fire, is not a "force" under the rule. After all, force causes mass to accelerate, as students of physics know. But if we're going to get technical about it, we should note that true Newtonian forces exist in equations only and not in reality. One could not create an illusion of a Newtonian force because such forces cannot be displayed visually. Thus, we must accept a loose idea of "force" here, or the rule becomes meaningless. The only question left is why the wording was changed if the same meaning was intended.

Also, it goes almost without saying that the "object, creature, or force" requirements does not mean that a single object, or a single creature, must be the subject of the illusion. An illusionary pit of sharpened stakes, a text example, consists of more than one object. It follows that the spell can be used to depict any number of objects or creatures, so long as they all fit within the area of effect.

Another minor problem concerns illusions cast by monsters. A Horned Devil has the power to create illusions, as do a number of other creatures, but the Monster Manual does not say how far this power extends. Is a Horned Devil's illusion power confined to the

equivalent of a *Phantasmal force* spell, perhaps combined with an *Audible glamer?* This seems likely in view of the new *Wand of Illusion* description in the *DM* Guide, which seems to equate the term "illusion" with the *Phantasmal force-Audible glamer* combination. Still, one might ask whether a Rakshasa can create a Veil in order to "create the illusion of what those who have encountered them deem friendly," since it might be necessary for this creature to disguise the true nature of its lair in order to achieve this purpose.

There are more serious problems with the spell description. Chief among these is the idea of "disbelief." According to the new rules, a creature is entitled to a saving throw against the spell only if it initially disbelieves the illusion. This throws up another barrier which the viewing creature must overcome if it is to save itself. The problem is, when does a creature disbelieve an illusion? The text gives no clue, so the answer must be: whenever the DM decides that it does. This puts the DM in a very uncomfortable position, for the success of the spell will largely depend on the DM's ruling, and a DM who has not thought some about the problem could easily decide a hard case the wrong way, thus antagonizing the players. The players will naturally dislike anything that makes outcomes less certain; why bother with a *Phantasmal force* when a nice, simple Fireball will do the job? Or a nice, simple Stinking Cloud? There is a clear need of something that will make individual applications of the Phantasmal force spell more predictable.

Judges Guild attempted to solve this problem for the old *Phantasmal forces* spell with a system that appears in their *Ready Ref Sheets, Volume I,* at page 17. This system makes the victim's number of levels/hit dice the basic measure of whether the victim believes the illusion and is thus affected by the spell. Minor modifications are allowed for the intelligence and wisdom of the victim and for the nature of the illusion itself, but an idiotic Hill Giant still is affected less often than a genius elf.

The system thus merges two distinct ideas. The first is that since spells tend to fail more often when used against large/experienced creatures, such creatures deserve better saving throws versus the *Phantasmal forces* spell than smaller, less experienced ones do. This is the basic idea behind saving throws in general.

The second idea is the modifications, which are based on an entirely different theory, but do not account for the extreme cases. A Hill Giant, with his low intelligence, would generally be less likely to become suspicious of a pit that appears in front of him out of nowhere than a genius elf, who is probably a Magic-User himself and is thus alert to the possibility of an illusion.

This is a form of situational analysis; in effect, we are asking how likely it is that a creature will figure out that it faces an illusion under the individual circumstances. This probability depends on internal factors, like the creature's intelligence, and upon external factors, such as whether the creature saw the illusion first appear or not.

The Judges Guild system merges the situational factors and a creature's general resistance to magic in one die roll. It is a basically sound approach and is fine for use in D&D. In AD&D, however, it should not be used. The new Phantasmal force spell separates the situational and

general factors. The latter are obviously accounted for by the saving throw that is allowed if the creature first disbelieves the illusion. It would seem, then, that the "disbelief" called for as a prerequisite to a saving throw is meant to be based on situational factors only, since it would be redundant to call for two saving throws in a row both based on hit dice/levels.

Assuming this to be true, the next problem is to come up with a reasonably simple system for determining disbelief, picking up where the rule description leaves off. Intelligence, which measures a creature's problem-solving ability, seems the most important of the internal factors. Wisdom, in the form of intuition as to the best thing to do, should somehow be taken into account, though it is not as important as intelligence. Previous experience with illusions is obviously of value to the potential victim of another one.

As to the external factors, surprise is one factor likely to prevent the victim of the spell from thinking clearly and should thus be counted as a penalty to disbelief where present. The primary external factor, however, is the situation itself. A suspicious image, like a dragon turtle on dry land, gives greater cause for disbelief than the image of a troll who has been living in the cave next door for twenty years. The following categories are recommended for evaluating situations:

1. *Information recommending disbelief.* When an associate calls out that an illusion is present, only an idiot would fail to try to disbelieve the illusion. The same goes for creatures who know they face an Illusionist.

2. *Strong Suspicion.* Here the circumstances are such that even a creature of low intelligence might not believe its eyes. The illusion of the Dragon Turtle on dry land falls in this category, as would an illusion of a pit that appears from nowhere in full view of its potential victim.

3. *Suspicion.* A situation belongs in this category if, of all the possible explanations for what the creature sees, an illusion is the most probable explanation. In answering this question, be sure to remember that the number of possible explanations is limited by the knowledge of the creature; an isolated caveman might not even know what an illusion is. An example of a suspicious illusion is one of a pit that appears out of the sight of the victim but in a place it knew to be solid only a round ago.

4. *Doubt.* Here an illusion is one explanation, but other equally probable explanations for the image exist. When a monster appears out of thin air, it might have been summoned by a Monster Summoning spell, or it might be an illusion; without additional information, these alternatives are equally likely to the victim.

5. *Neutrality.* This is the default category for illusions neither expected nor unexpected under the circumstances. An illusion is a possibility, but some other explanation is more likely. If a wise and wary troll came across a pit in a place it seldom visits, it would most likely conclude that some worthless dwarves had dug it there. An illusion of a crew of archers leading the way for the party (not seen to appear out of nowhere) is perfectly neutral and non-suspicious.

6. *Expected Image.* Here the circumstances actually support the victim's belief in the illusion. In other words, the victim sees something it expects to see, and the possibility of an illusion hardly ever crosses its mind. An example would be the troll known by the victims to reside nearby — assuming, of course, they were also unaware that a party had already slain the troll; if they learned of this fact, they would be strongly suspicious of the illusion.

It will be up to the DM to assess the situation each time an illusion is used. Once a situation's category has been selected the table below should be used to determine the victim's percent chance of successfully attempting to disbelieve the illusion:

Intelligence	Situation					
	1	**2**	**3**	**4**	**5**	**6**
0 (Non-)	•	•	•	•	•	•
1 (Animal)	0	0	0	0	0	0
2-4 (Semi-)	0	0	0	0	0	0
5-7 (Low)	8 0	60	30	10	5	0
8-10 (Average)	90	70	60	30	10	0
11- 12 (Very)	95	80	70	60	30	5
13-14 (High)	100	90	80	70	40	10

Intelligence	Situation					
	1	**2**	**3**	**4**	**5**	**6**
15-16 (Exceptional)	100	95	90	80	50	20
17-18 (Genius)	100	100	95	90	60	30
19-20 (Supra-genius)	100	100	100	95	70	40
21+ (Godlike)	100	100	100	100	90	50

Adjustments: + 20% if olfactory or thermal component expected but absent
+ 20% if audial component expected but absent
+ 10% if subject of spell is an Illusionist
-10% if victim surprised (1st round only — see below)
+ 10% if victim's wisdom is 15 or more

Notes: The adjustments do not apply for creatures of INT 4 or less — their chance is always zero. For non-intelligent creatures, see discussion below. A creature that makes its "attempt to disbelieve" percentage then gets a saving throw to see if it actually does so.

This table is based on the intelligence/expectancy ideas developed previously. A non-intelligent creature might enjoy immunity from illusions under this system, since arguably such creatures have no mind which can be affected by the spell. On the other hand, one might say that an illusion simple enough to have meaning to a non-intelligent creature, like a raging fire to a black pudding, could be used against such a creature. In such a case the non-intelligent creature should be treated as creatures of animal and semi-intelligence are.

Speaking of which, it is the intelligence range of 1-4 that fares the worst under this system, for these creatures are smart enough to comprehend the subject matter of illusions but not smart enough to grasp the concept of an illusion. Since they always believe what their senses tell them, they should never get a saving throw versus the spell. The only real limitation on illusions usable against these creatures is the "comprehension limitation" discussed below.

Creatures of intelligence 5 or higher can comprehend the unrealness of an illusion and thus gain a percent chance of disbelieving it. Creatures of low intelligence are quite vulnerable to plausible illusions, whereas only an expected image would have a decent chance of fooling a god. The adjustments following the table give some concrete superiority to the *Improved phantasmal force* and *Spectral force* spells. An illusionary raging fire that is totally silent and generates no heat when approached would allow the victims a 40% bonus on their disbelief percentage. Similarly, a silent, collapsing ceiling would be "penalized" 20% (from the spell-caster's point of view).

There are some situations in which an illusion will fail to harm its victims regardless of their hit dice or intelligence. Of course, magic-resistant creatures who make their magic-resistance roll will not be affected by an illusion. Creatures who cannot understand the harmful nature of an illusion will not be affected, since the whole idea of the spell is that the victim's fear of harm causes the harm to be real. A creature who does not understand the nature of the threat is in a position no different from that of a creature which cannot see the illusion at all. To a band of orcs an illusionary *Sphere of Annihilation* is just a globe of darkness, thus it should not be able to harm them. On the same theory, creatures which rely primarily on senses other than sight, like bats, should not be affected by an illusion unless it has a component that has meaning to them.

In theory, the *Phantasmal force* spell might work — when it *does* work — as follows. First, the victim perceives the illusion. Next, the victim understands the illusion, probably as something potentially harmful. Then the victim either fails to disbelieve the illusion (or more accurately, fails to attempt to disbelieve the illusion), or misses its saving throw. Magical energy then does damage to the victim in accordance with the victim's belief of the illusion.

All four steps must be carried out for the spell to be successful. A creature which cannot see or otherwise perceive the illusion never gets past step one. The ignorant creature is saved by step two, at least as far as actual damage is concerned. A third type of problem arises when the victim of the spell is not allowed sufficient time to go through steps one to three. For instance, in the case of an illusionary lightning bolt or fireball there is no time for the victim to believe and comprehend the illusion, since the harmful effects occur almost
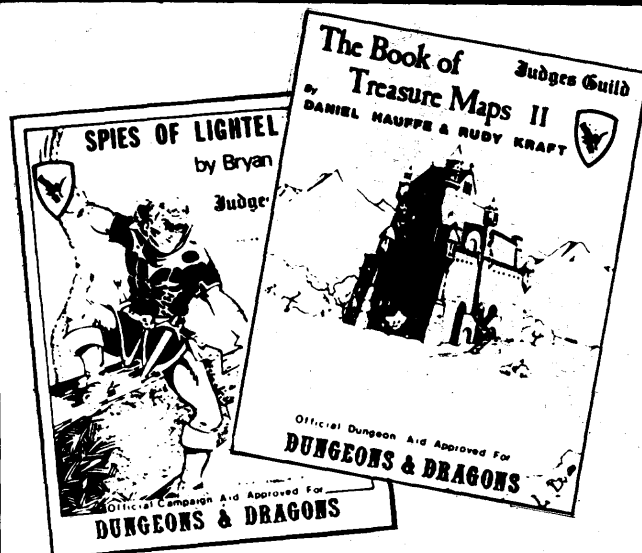
instantly. A creature cannot be said to believe or disbelieve a lightning bolt until after the bolt has come and gone. The logic of the spell seems to require belief before harmful effect, and if we are to retain any realism here at all, such illusions should not be possible because minds don't work that fast. In general, any illusion of a split-second phenomenon should not be allowed.

Subject to these limitations, the foregoing table will give at least some creatures a chance to save themselves from illusion spells in a relatively rational way. Note, however, that the table should not be used when a dungeon creature uses an illusion against player characters; it is up to the characters to go through the sort of reasoning discussed here and decide to disbelieve or believe what they are seeing. As for dungeon creatures, each should be given its own disbelief roll and saving throw, though 5- or 10-creature collective saving throws could be used when individual rolls would be too much work. In the case of a continuing illusion, a new disbelief roll should be made each round, and each new roll should take into account changes in the situation. A creature which is still within an illusion of a raging fire by the second round, assuming it did not save against the spell in the first round, would get its second round roll in category six, since the creature believes the illusion and expects to get burned again if it remains within the fire. If, however, an associate were to call out that the fire was an illusion, the second-round roll would be in category one. Note also that any penalty for lack of a thermal component would be negated on the second and following rounds, since the creature "got burned" on the first round. The purpose of a thermal component is to make the creature feel the heat as it approaches the illusionary fire, thereby reinforcing its belief that the flames are real. Similar reasoning should be applied to the other penalties as well.

As the foregoing discussion shows, the *Phantasmal force* spell can give rise to complex problems when used in actual play. But things aren't as bad as all that. The hard part will obviously be picking a category that correctly matches the situation. A DM who feels uncertain about which grade of expectancy to choose can always open the floor for argument from the players, assuming that the players have something worthwhile to say. Most illusions will fall into classes 1,5, or 6. The other categories exist primarily to catch thoughtless players who design incredible illusions, and it should not be necessary to invoke them often in a good campaign.

One nagging problem remains unsolved by this system. Take two parties of 5 first-level characters each. Neither party has any magic items, and both are identical except for the fact that the second party has a first-level Illusionist with it, instead of an additional Fighter. Suppose that the first party encounters a Hill Giant as a wandering monster. Chances are they will have to flee, possibly with casualties, unless they are extremely lucky in melee. The second party, by contrast, has their Illusionist cast an illusion of a 1"x2"x4" pit of sharpened stakes in the path of the charging giant. From the table, the giant stands a 40% chance of believing the illusion outright. If he fails to attempt to disbelieve, he must then make his saving throw or fall in the illusionary pit and take 6-36 points of damage (4-24 for the fall, 2-12 for the stakes). After a few flasks of flaming oil and perhaps a round or two of melee, the giant has had it. Thus, the party with the Illusionist is a great deal more powerful than the other party, and will gain experience a lot faster.

The point of this example is that the *Phantasmal force* spell is too powerful to be a first-level spell. Its damage-doing effectiveness puts it on a par with *Hypnotic Pattern, Blindness, Stinking Cloud,* and *Web,* and it deserves to be ranked as a second-level Illusionist spell. If you decide to do this for your campaign, *Improved phantasmal force* must be made a third-level spell, and *Spectral force* must become a fourth-level spell. As a consolation to first-level Illusionists, there could be the creation of a new first-level spell, *Phantasmal Images.* This spell is similar to a *Phantasmal force* in all respects, save that it cannot do actual damage to the viewing creatures. This by no means makes it useless, for in combination with an *Audible glamer* or *Ventriloquism* spell it can have great intimidation value in the hands of ingenious players. Even without such extras, an illusionary wall still looks solid. The Magic-User *Phantasmal force* spell is fine where it is. The Magic-User's lack of facility with illusion/phantasm spells explains its 3rd. level rating.

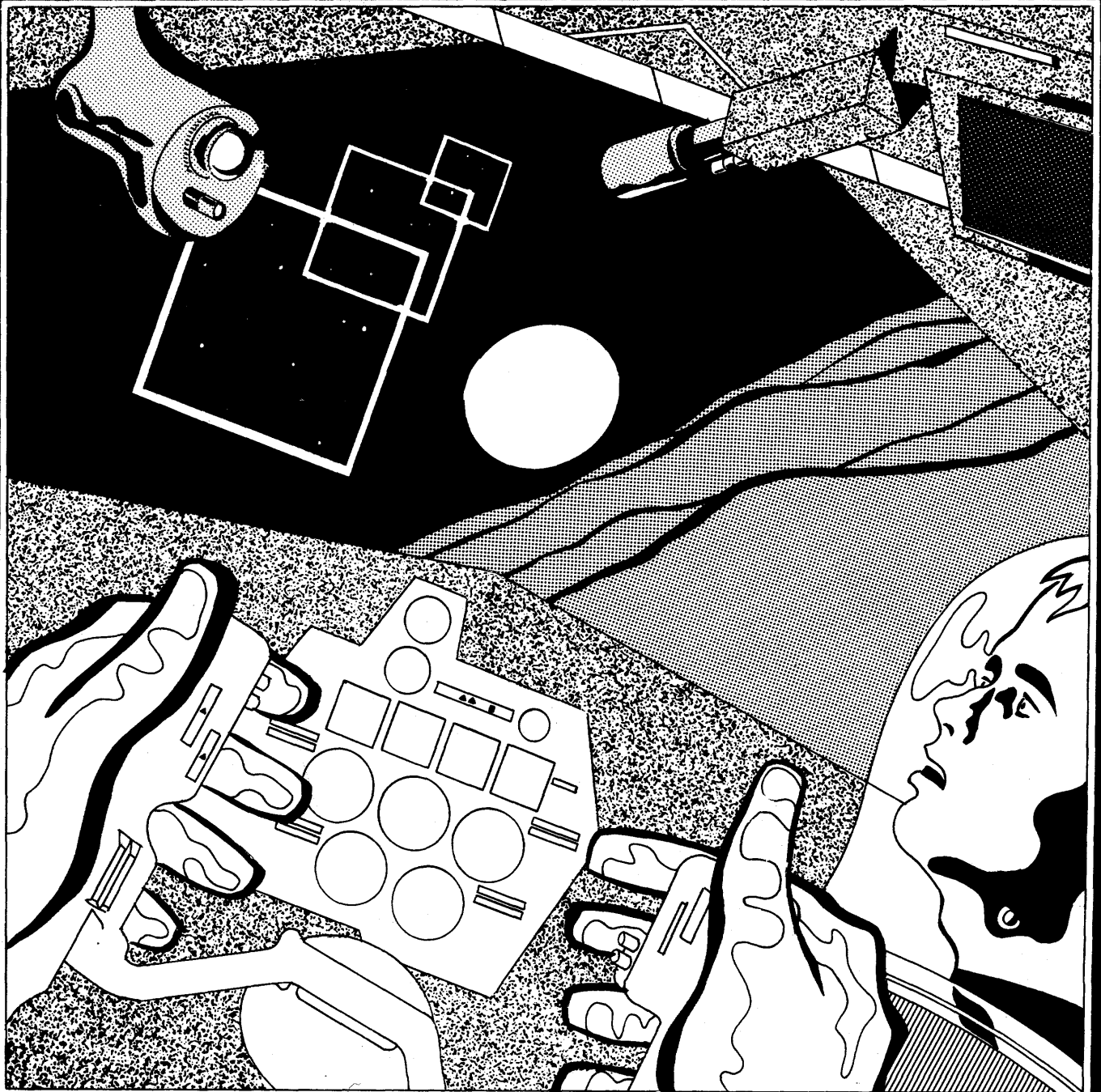*Tell them you saw it in Dragon magazine*

CANARD
A Traveller adventure
by Roberto Camino

art by Chris Roth

CANARD
A Traveller adventure

You are in the shuttle Tempest, speeding from Windsor/Glisten (0305-C783511-9) bound towards Canard (C630000-0), the next planet in towards the sun, at the request of the retired trader Roland Whittington (age 78, 564A89). Twenty years ago some of his closest companions departed Windsor in a new free trader to Canard in hopes of finding mineral deposits their home world was deficient in. They were never heard from again. The trader has told you the coordinates of their landing spot and what little is known of your destination.

It is a medium-sized world, possessing a very thin atmosphere, no standing water, and no life. With an extremely slight axial tilt, its surface temperature remains nearly constant at 30°C year round.

Upon determining the cause of the demise of Whittington's friends and relaying it to him, the papers for the shuttle will revert to your party.

The information which follows is intended solely for the use of the Traveller *referee until the adventure has been completely exhausted by player characters in* Traveller. *If you are a player, do yourself a favor and don't read what follows until after you have fully run through the adventure with your referee. Plan scale is compatible with* Snapshot, *which will allow close combat to be conducted easily.*

REFEREE'S INFORMATION

Worlds suitable for the Ancients were rare and far apart (just as is the case for humans, since they inhabit roughly the same worlds), and became even scarcer as the strife between the Ancients claimed entire planets as victims. Thus, when an arid, practically airless world was found, but one with a temperate climate and pockets of liquids and gases trapped beneath the surface, one faction ventured to terraform it. This would be accomplished in two stages.

First a core tap would be sunk. With a shaft reaching to the molten core, its power plant, using the temperature difference between the core and surface, would supply energy to allow the complex to manage the world's seismic and volcanic activity. In this manner, the pockets containing water and air (among other resources) could be forced to the surface to provide the atmosphere and oceans which an inhabitable world desperately needs. By directing the mantle's convection currents, the metal-poor soil could be replenished with minerals and radioactives.

Housed in the complex would be a directional gravity-wave generator using a quantum black hole to manipulate sunspots by tidal forces, thereby controlling weather in the newly formed atmosphere.

In the second phase, an automated manufacturing combine would convert the raw materials brought up directly by the shaft into the masses of vital necessities the first wave of settlers would require.

The second phase was never reached. The mechanism for the first phase was completed, put on standby, and not disturbed until 300,000 years later, when Roland's comrades found the core tap complex and were killed by its anti-intruder defense system.

Thermal readings and Whittington's information will lead the explorers directly to the core-tap complex. From above ground, the living, command, and auxiliary modules appear as three disks each 36 meters in diameter, 180 meters apart, occupying the corners of an equilateral triangle. Evidently made of stone, they extend about half a meter above the flat, sun-baked plain. They also project about six meters below the ground, connected by tunnels about three meters deep. Also not visible are the shaft and power plant. The outlines of a small round hatch and a large rectangular one are clearly visible on the tops of two of the structures. On the third disk is a much larger single circular hatch. All these hatches slide open incredibly easy (from outside and inside), since their contact edges are coated with a friction-neutralizing film. They provide direct access into the modules.

The complex's life support system (air, lights, water, and power) is on. Since the players are aware that the last party never returned, their characters are presumably heavily armed and maintaining vacc suit (or equivalent) discipline. Thus, they will be a bit clumsy, so impose a -2 DM on any weapon if its user is in vacc suit, and the individual does not have vacc suit skill. Reduce personal dexterity by 2 also. The air is breathable, but the referee should not influence the decision whether or not to discard vacc suits (and weapons).

Construction: The complex is made of local stone, but finely cut. Walls, floors, and ceilings are built of thick slabs of stone. Doors and hatches are made of thinner sections and, like the entrance hatches, are coated with a friction-neutralizing film in certain parts to allow ease of operation.

Machinery: The machinery throughout the complex is solid-state and very dependable. It is difficult to learn much about the equipment from the exterior, and achievement of access into interior portions generally results in the device's destruction. Note that the power plant and shaft are inaccessible. The extent of technological secrets discovered by the adventurers is entirely up to the referee, keeping in mind that extensive infusion of advanced technology will have a dramatic influence on his universe.

Size: Though by and large the proportions of the complex are generous, most humans (strength 7 or more) will be uncomfortable in some furniture and with personal objects found, and the humans' size will make them clumsy in many situations, since the Ancients were less than 1.5 meters tall.

Lift Shafts: These are the major means of vertical movement in the complex. They are lined by an iridescent, smooth material which has recessed handholds. Objects are simply raised or lowered by a black anti-gravity band which appears on the shaft sides at the foot of the object. The controls, a set located at each level, consist of two buttons, red for up, violet for down. Each level has a sliding hatch to seal off the opening if need be. There is an automatic safeguard to prevent crushing an individual against a hatch. The shafts have no limits on capacity, except for space considerations. They are 1.5 meters in diameter. The entrance hatches and the portion of the lift shafts (also the cargo lifts) adjoining them have an airlock capability.

Subway: The modules are connected at their second levels by a simple pneumatic subway. The tunnels are three meters in diameter, 180 meters long. Each tunnel has its own
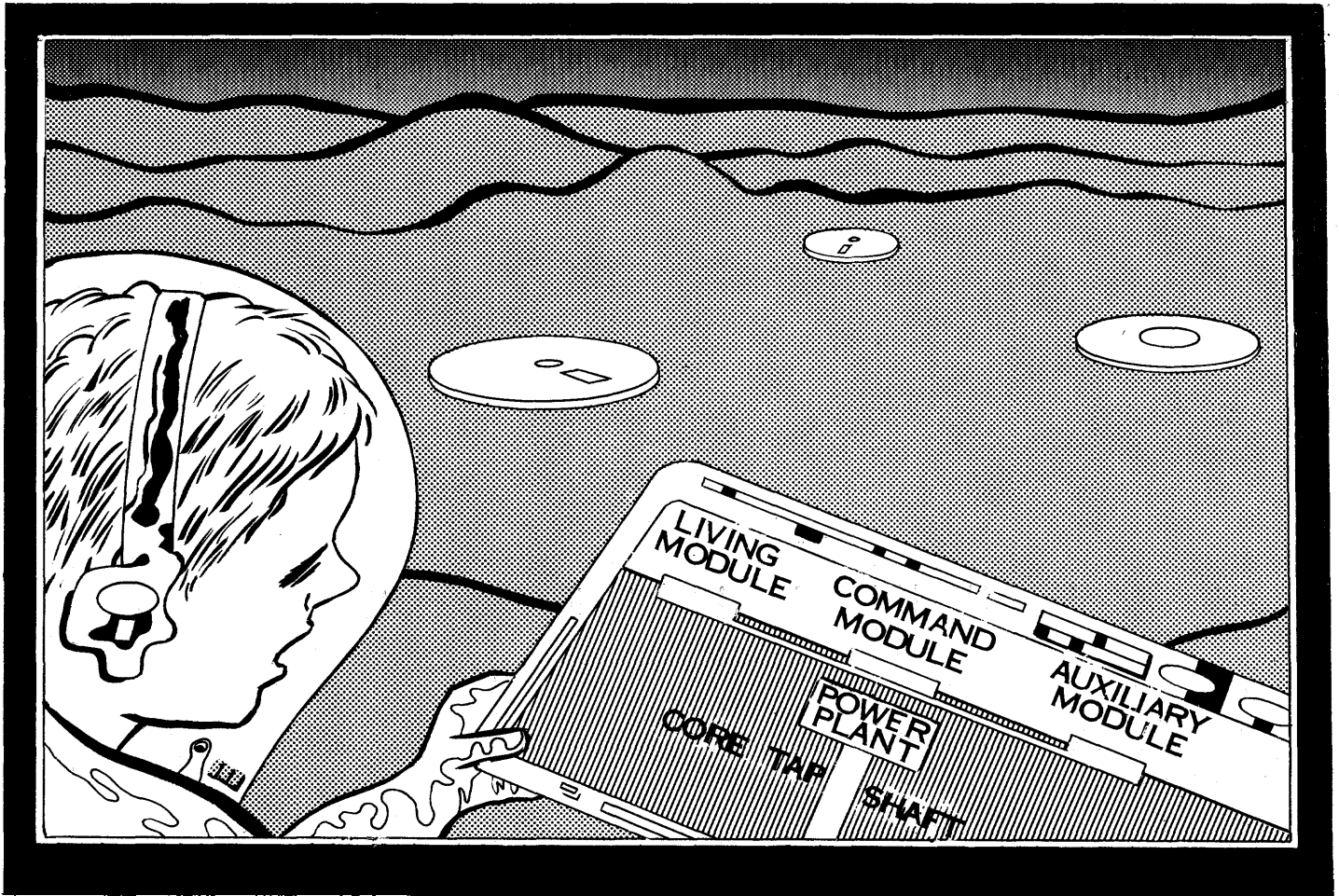
small car, with amorphous benches fore and aft, and a center space for cargo. The cars enter the designated area in each module to load and unload. There is a mechanism to remove the car from the tunnel. On the wall near the loading area is a red circle. It will light up when the car is approaching.

The car in the tunnel connecting the command and living modules has blood stains in it.

Anti-Intruder Defense System: When the previous explorers entered the complex, they activated the anti-intruder defense system. When they were recognized as unauthorized entities by the defense computer, it dispatched chameleon beasts which, as soon as they were grown to maturity, promptly slew the intruders.

Once entry is made by the adventurers, the computer will set the operation in motion again. Chameleon beasts will be grown from base cells (fully developed in 12 hours), one beast for each intruder. New ones will be started to maintain that ratio if more intruders enter or any beasts are killed. The only way this process can be terminated is for the adventurers to destroy the intruder defense computer or the chameleon beasts' hatchery (located in the biological center), or failing that, leave. The computer can open hatches, doors, and operate the subway to aid the beasts.

As their name implies, the beasts have the power to change their coloring at will, making them extremely difficult to detect. Their skins can become mirror-like, giving the protection equivalent of reflec against lasers. They can also control their thermal signature somewhat.

The first attack by the chameleon beasts will have sur-

prise. Later attacks may also have surprise, if the adventurers are not extremely alert, or if they are fatigued. The beasts will always attack and will fight to the death.

Since the beasts are programmed to drag any corpses (including other beasts) to the refuse room once all intruders have been killed, the only remaining traces of the first party are dried blood and weapons.

Animal	Weight	Hits	Armor	Wounds & Weapons
Chameleon Beast	50kg	10/6	mesh (reflec) 2	as pike

Free Trader Excalibur: Located prominently near the complex is the ship the first party arrived in. The jump drive is ruined for lack of maintenance, but except for that, the free trader (type A) can be made spaceworthy in a few days. The programs in its computer are: jump 1, navigation, maneuver, target, gunner interact, and auto evade. The Excalibur has one double pulse laser turret. In the cargo hold is a modified PGMP-12 of Windsorian construction. It is wheeled, quite heavy (20kg), bulky, and therefore clumsy to use.

Excalibur is registered at Windsor, and completely paid off. The probability is high that the adventurers will be awarded ownership by right of salvage.

Starting: Once entry has been achieved, the players will want to investigate the interior of the complex, in search of its identity, its crew, the key to its operations, and any other information they can think of. Guide them through this process by describing what they encounter in each module.

The following sections of the text cover the major details of the complex, and are keyed to the floor plans.

COMMAND MODULE

Upper Level:

1. Core Tap Control Room. Through this room's transparent plastic floor the weather control room (described in its own section) can be seen below. Together these two rooms serve as the command center of the complex.

The prominent feature of the core tap control room is a transparent relief globe of Canard measuring 2 meters in diameter. Besides showing the features of the world at a 1:3,000,000 scale, it can display Canard's internal details— from the molten core, to convection currents in the mantle, to the pockets of gases and liquids below the crust. Red dots of varying size and brightness can be projected on the surface of the globe, though not within a distance (in scale) of 500 km of

electronic, mechanical, and jack of all trades skill possessed by the group.

The furniture in this room consists of roughly hewed stone tables and amorphous mounds that yield slightly when sat on, but otherwise serve as respectable benches. One cluster of tables and benches is set apart on a slightly higher platform, giving an impression of being a place of authority. These benches are splattered with dried blood (human). A trail of blood leads from here into the open area (9), and then to the lift shaft there.

There are lift shafts here also, at the far ends of the room, that descend to the weather control room below.

2. Core Tap Computer Room. The computers dedicated to the operation of the core tap are located here. They are
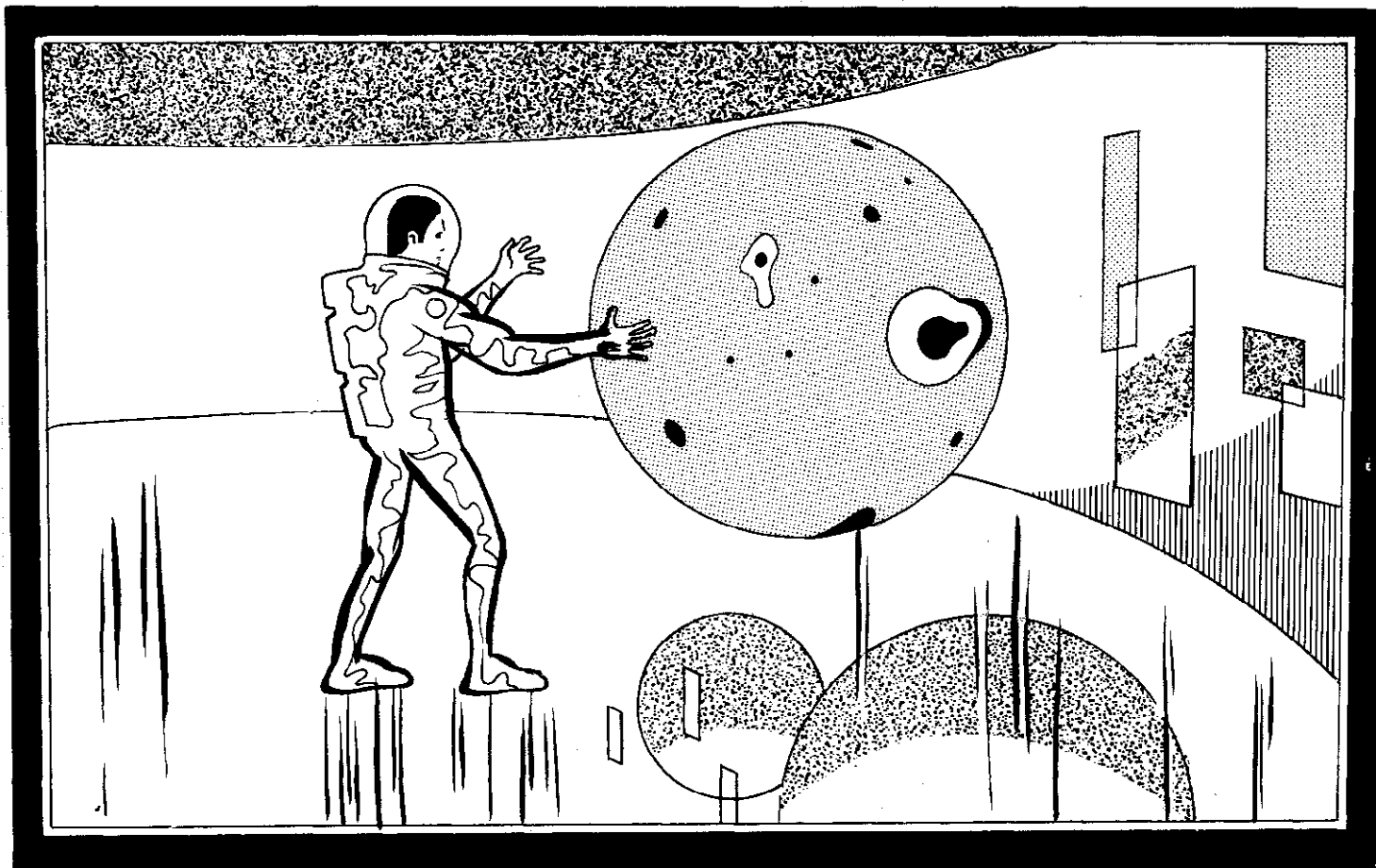
the complex. Observation by explorers outside the complex will reveal, after a delay of a few hours, violent volcanic and seismic behavior on the surface of Canard corresponding to the location of the red dots on the globe. The extent and intensity of the activity are proportional to the size and brightness, respectively, of the dots.

Other graphic displays include viewscreens on the curving wall giving: computer-generated images, temperature, pressure, magnetic flux, spectrograph analysis, and other vital information on any point on or in Canard. (All readings are, of course, in alien figures.)

The controls for the globe and its attendant displays are not immediately comprehended. To understand them sufficiently to achieve operational mastery of the core tap requires a basic roll of 12+ by the investigating party, rolling every four hours of study. Allow a DM of +1 for each level of computer,

heavily shielded, immune to all but the most intense radiation. The reason for their great bulk is that the makers of the complex had difficulty acquiring advanced compact computers and had to settle for these. They are roughly equivalent to three model 7's, but cannot be reprogrammed. These computers' circuits are permanently impressed with their programs, so they cannot be dumped. Like most of the machinery in the complex, determined investigation of them results only in their destruction.

Scattered throughout the room are the ubiquitous tables and mound benches (as though the technicians remained here for long stretches of time). There is a lift shaft to the storage room below in the narrow part of the room.

3. Communications Room. This has been strongly reinforced to become a vault room. It may be opened only by

Command Module

Upper level
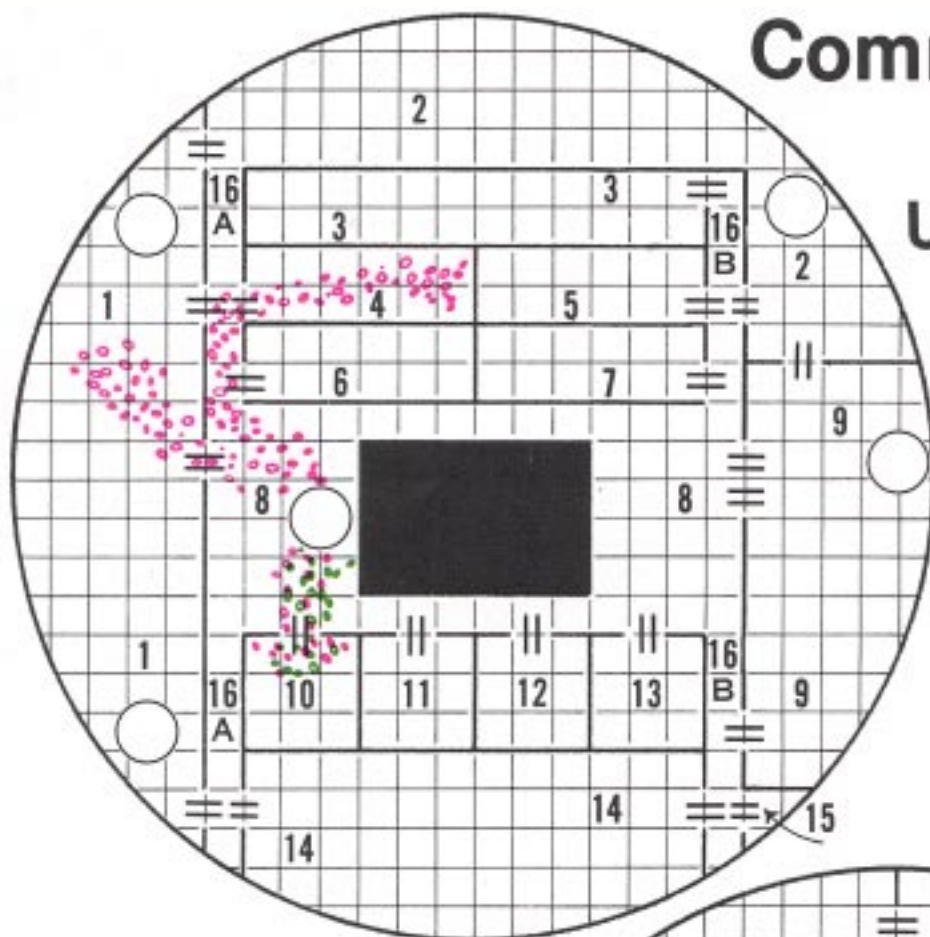
Scale: 1 square = 1.5 meters

- ⊢╫⊢ Door
- ◯ Lift shaft
- ⊢┼┼ Wall
- ▮ Cargo lift
- ⋯ Trails of blood
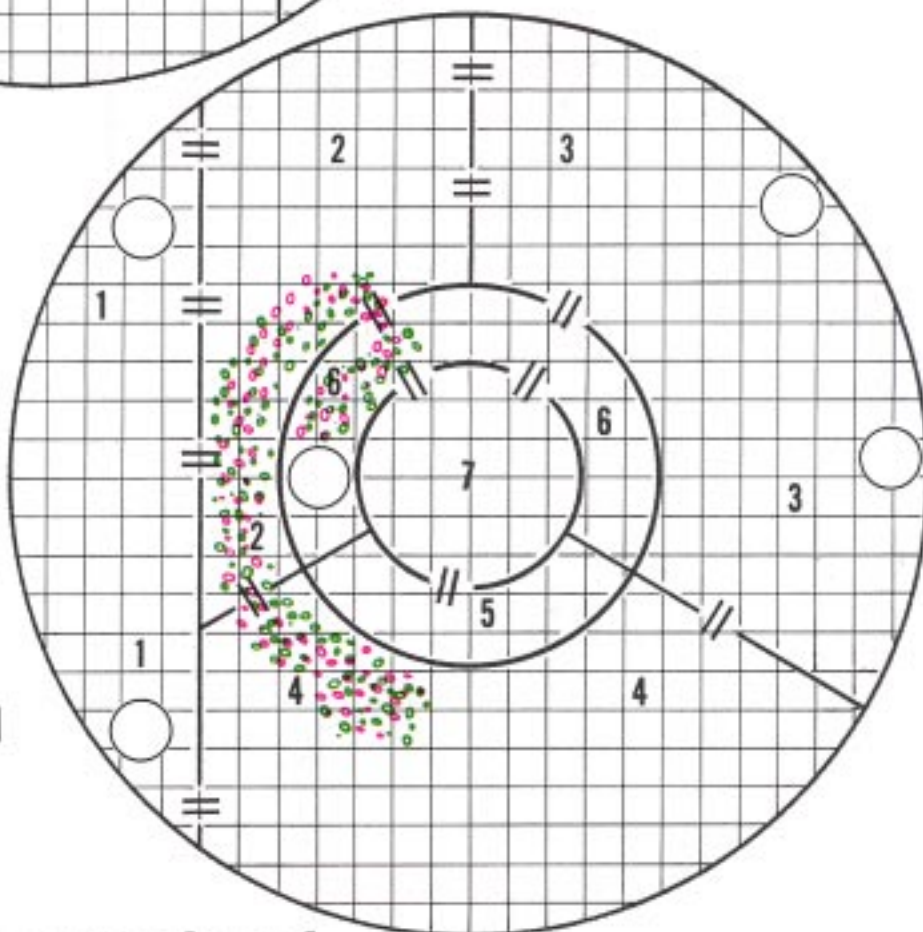
Lower level
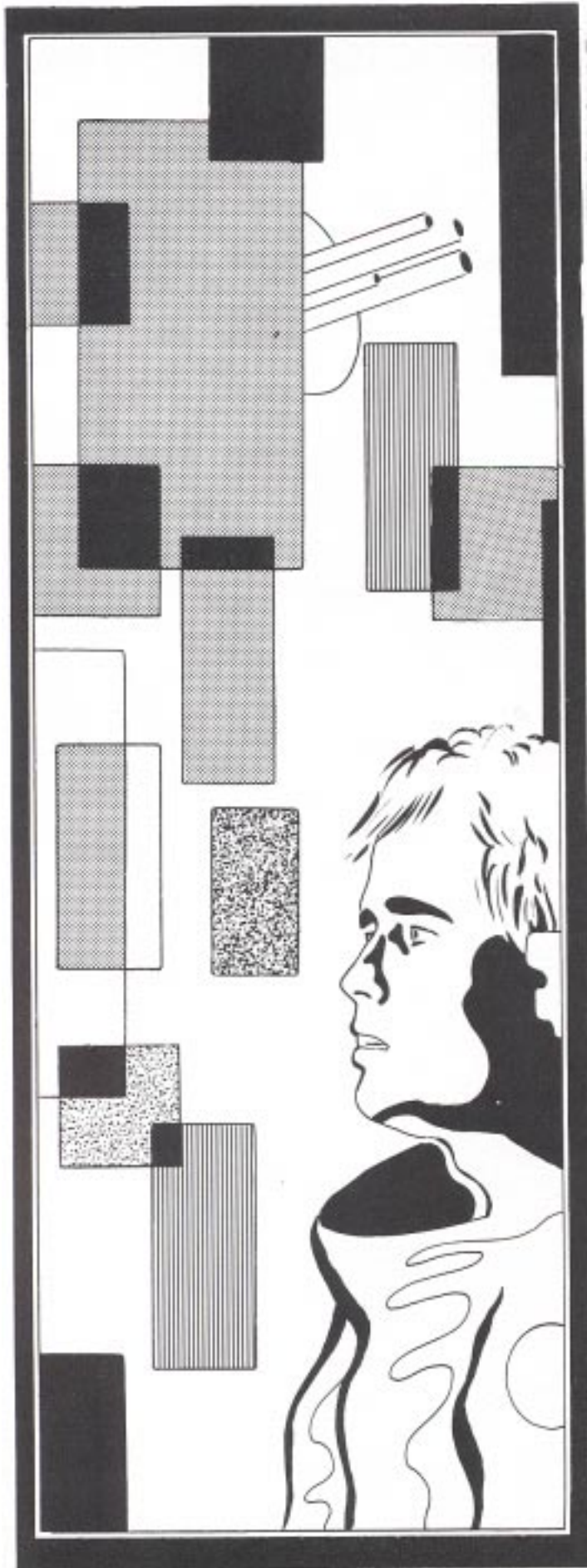
correctly touching a combination on its massive front door, or with a signal from the commander's cabin or the intruder defense computer. All sensory and communication gear for interaction with the outside is located here. In addition to office furnishings, there are viewscreens, holographic projection equipment, and several computer terminals. In the middle of the room is a powerful communication laser perched atop a telescoping boom. The ceiling slides open to allow the boom to extend up 100 meters above the ground. The sliding hatch is not detectable from the outside.

4 through 7. Offices. They contain tables, benches, computer terminals and other miscellaneous items.

In 4 there is a great deal of dried human blood on the back wall, some on the floor (continuing into corridor 16a on to open area 8, and to the lift shaft there), and a drained laser carbine (human-made) at the foot of the wall. The weapon's optical sights have been jarred out of alignment.

In 7, in a drawer of a desk arrangement, is a small crystalline bar which can be easily held in one hand, with some characters engraved on it. It is a combination lock. When placed over a flat surface with a break in it, like the break between the door and frame of a safe, it will affix itself. The only way to remove it then, besides destroying it (and it's as strong as diamond), is to touch the characters in a specific sequence. By placing the bar in a slot of a computer terminal, the current combination will be shown on the viewscreen, and a new one up to ten characters long may be programmed in by simply using the terminal's keyboard.

8. Open area. This open chamber is a major passageway. A lift shaft reaching to the surface and to 6 below, and a cargo lift to the surface, are located here. The cargo lift is identical to the lift shafts, except that it is much larger and rectangular in shape.

Trails of blood from 1 and 4, and one from 10, of blood and a green substance (chameleon beast blood), pass through here and enter the lift shaft. By the lift shaft is a dagger stained with green blood.

9. Storage. Extra parts for all machinery and computers on this level are stored here. These spare parts are in black boxes and are as difficult to examine as their parent machinery. Since the room is extremely crowded, the lift shaft against the wall may be overlooked.

10 through 13. Offices. These are offices similar to 4 through 7, but smaller.

In 10, a barricade of light furniture is by the door. There is evidence of an extensive fight having taken place here. Damage from lasers and bullets is substantial. An automatic pistol and a laser rifle (human-made), both spent, are on the floor. An unmarked box of a dozen grenades, ripped open, is by them. The grenades consist of four smoke, two tear gas, and four anti-laser aerosol grenades. Remnants of two tear gas grenades are by the barricade. The tear gas is non-persisting, so the explorers will not be molested. There is quite a bit of dried green and red blood, especially on and near the barricade. A path of mixed blood leads into the passageway and on to the lift shaft there.

14. Lounge. This spartan but agreeable room has numerous tables and amorphous benches.

In a rack by the wall are rods, each with a lens in one end. Turn the lower half of a rod clockwise till it clicks and infrared light will be emitted; counterclockwise, ultraviolet. If the infrared light is shined on an amorphous bench, it will deform under slight pressure, making a bed, for instance, until the ultraviolet light is played upon it, when it will stop deforming except for its natural "give."

There are, some heating and freezing consoles in the corners against the curving wall. The entire front wall is a viewscreen.

15. This is a lavatory of exceedingly alien design.

16a and 16b. Corridors. Cutting across 16a from 1 to 8 is a trail of human blood. A similar trail from 4 merges with 16a for a short distance and then continues into 8.

Lower Level:

1. Weather Control Room. This room is laid out similar to the core tap control room, which can be seen through the transparent ceiling.

There is a holographic globe projection of Canard's surface and atmosphere. Slaved to it are screens with meteorological data. This entire graphics package can show Canard's present condition or a computer-generated construction of the planet fully terraformed.

A setup analogous to the one for Canard in the core tap control room, but this one for the sun, is also here. It is geared towards the study of sunspots.

This passive display of conditions on Canard and the sun is rather straightforward. To understand the controls sufficiently to be able to vary the degree of detail and the location of investigation takes a basic roll of 8+ by the party, rolling every four hours of study. Allow a DM of + 1 for each level of computer, mechanical, electronic, and jack of all trades skill possessed by the party.

However, this room controls the directional gravity-wave generator (located in the lower level of the auxiliary module), and thus can influence sunspots and manipulate Canard's (also Windsor's) weather. Assume players have no chance of learning this until they have explored both this room and the gravity-wave generator room. To understand the controls sufficiently to control weather then takes a basic roll of 15+, rolling every four hours of study. Allow DM's as above.

In the process of investigating the controls, the adventurers (unwittingly) could easily disturb drastically the weather of Canard or Windsor. The last would trigger intervention by Windsor's self-defense forces.

There are lift shafts in the corner of this room.

2. Weather Control Computer Room. The contents of this room are identical to those of the core tap computer room, but are for weather control. Blood paths from 6 pass through here and go on into 4.

3. Storage. This room is about half filled with spare parts for the equipment on this level. The rest of the room is empty except for some water tanks, and two lift shafts against the outer wall.

4. Subway Station Chamber. Trails of blood from 2 enter here and proceed into the subway car.

5. Intruder Defense Computer Room. The only access to this room is the door leading from 7. The door will not readily open, and must be blasted open with about 2000 hits from energy weapons or explosives. There is a red circle above the door. The room itself has no internal defenses.

6. Life Support. This room contains life support machinery for this module. The lift shaft here has red and green blood trails leading out of it, through 2 into 4.

7. Conference Room. The tables located here are concentric rings with three walkways cut through them. The tables have computer terminals and other devices built in. There are various forms of seating. The complexity of the tables' equipment, and the degree of luxury of the seating arrangements, increases toward the center of the room.
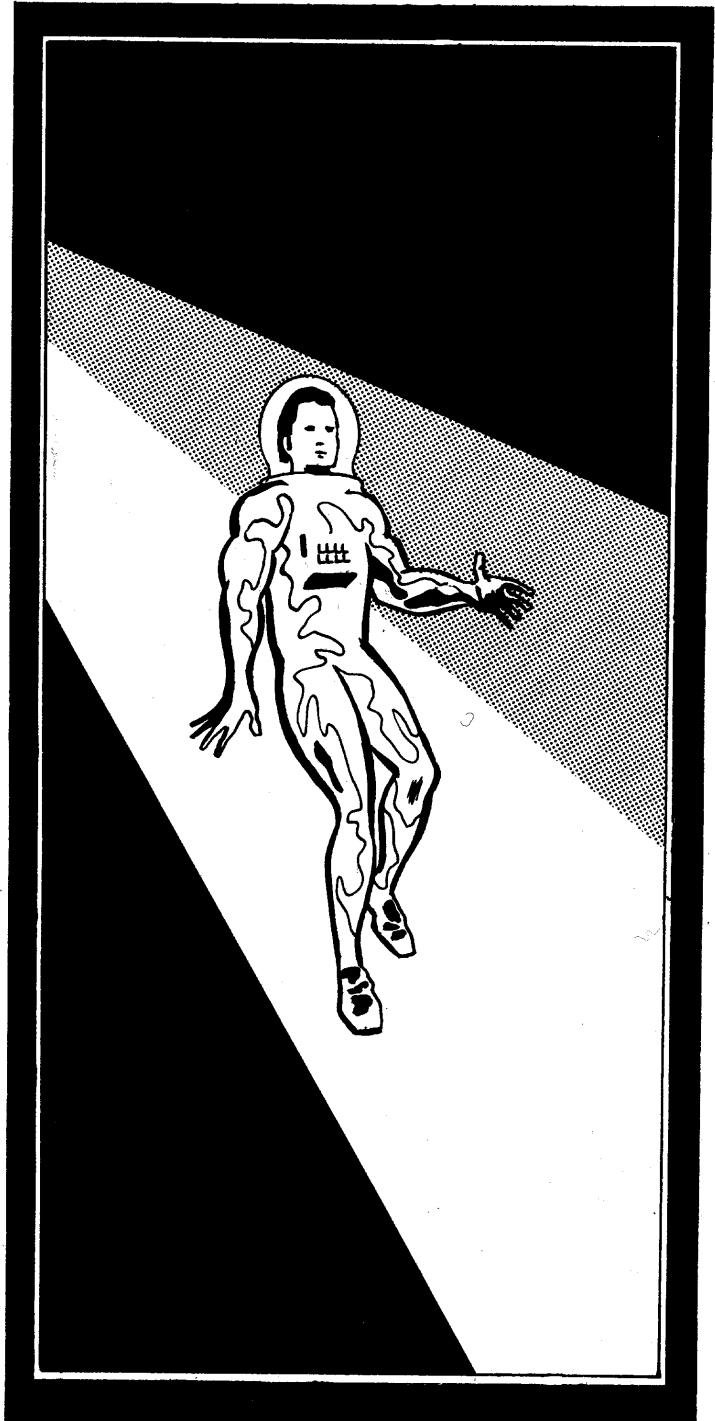
LIVING MODULE

Upper Level (Upper Castes' Quarters):

1. Common Room and Recreation Area. A lounge which can be converted into a theater takes up about half the room. The other portion is a recreation center with various games, a swimming pool in the form of a grotto (currently dry), some open area, etc.

2. Upper Castes' Dining Hall. At the end by 1 there is a very delicate-looking glass abstract sculpture garden mounted on a vibration-absorbing base.

At the opposite end is an alcove divided into two sections by a transparent plastic sheet. For all intents and purposes it appears to be a torture chamber. When two individuals are inside it, they will be simultaneously exposed to all manner of unpleasantries: electric shocks, high pressure, extreme temperatures, sonics, and so on. These effects will not go beyond a certain point (the damage thresholds of the Ancients). A person can turn off the current discomfort by touching a prominent violet disk. Then a new distress replaces the old. When this is done, one of ten violet dots on a tally board in the opposite half of the alcove will light up.

The middle of the room has numerous tables placed end to end to form one long dining table.

3. Galley. This serves the dining hall. There is a lift shaft to the technicians' mess below.

4. Second in Command's Cabin. An anteroom, used as a reception room, has been created for this cabin with a thin partition. The entire cabin is plushly appointed. The shapeless lump that passes for a bed is covered with dried human blood. The bloodstains continue out the door into corridor 17b and from there to the lift shaft in 10.

In one of the drawers of the numerous storage units is a plastic cone 40 cm long, 18 cm in diameter at its base, lying on its side. Placing it upright, so that its axis is roughly aligned with the direction of gravity, will activate a transparent hemispherical field 3 meters in radius. This field will not pass through walls. Gases are the only matter that can enter the field; anything can leave it freely.

5 through 8. Elder Upper Castes' Quarters. These are smaller, more modest versions of the previous cabins, without the anteroom.

In a closet in 5 are a pair of harnesses. These are similar to grav belts, but will only fit humans of strength 6 or less, which is just as well, since it is doubtful they could lift anyone of large size.

Lying on the floor in 8 is a harpoon, its point covered with green blood. The ornamental mounting for it is on the wall. It is roughly equivalent to a pike. The blood trail leads into corridor 17b and there merges with the path from 4.

9. Open. This open space is identical to the one on the command module's upper level.

10. Storage. This area serves as a pantry and general storeroom for utensils, spare furniture and the like.

11 through 14. Immature Upper Castes' Quarters. In contrast to the previous quarters, these are stoic in their furnishings.

Living Module

Upper level

2
2
17 A
4
4
3
5
6
1
7
8
10
9
9
1
17 A
11
12
13
14
17 B
10
15
16
15

Scale: 1 square = 1.5 mete

Lower level

2
2
3
28 A
4
5
6
7
8
9
10
11
1
29 A
28 B
12
13
14
15
16
17
29
B
28 A
18
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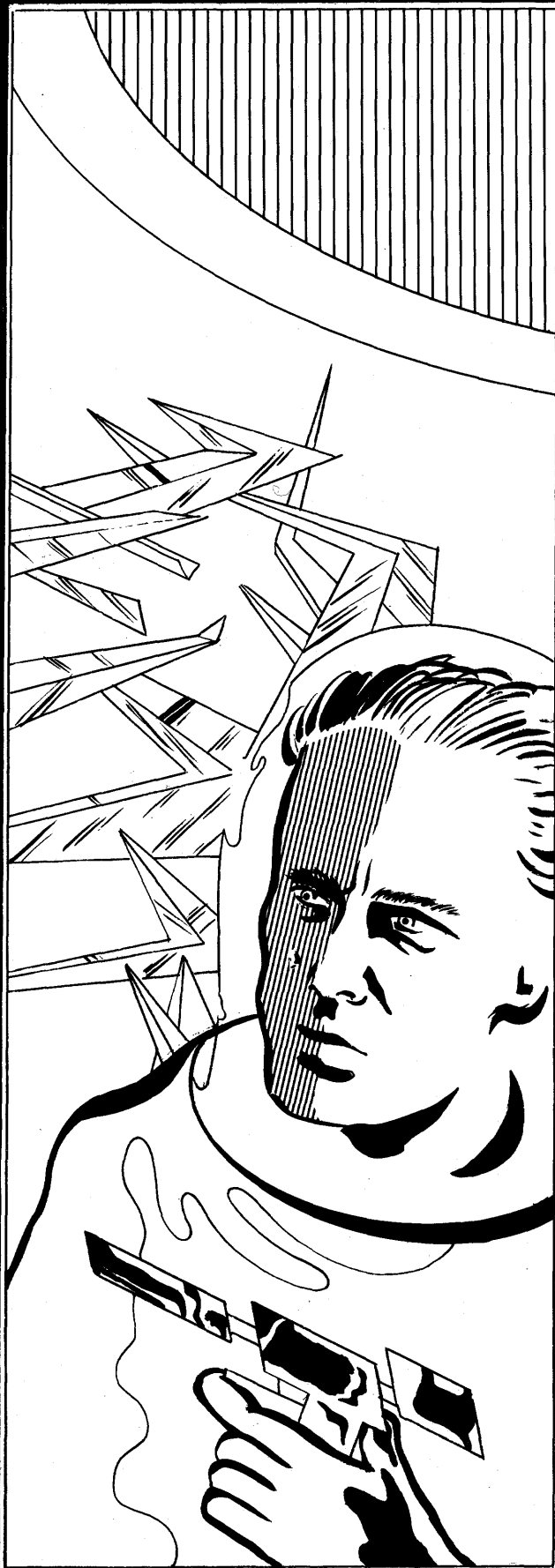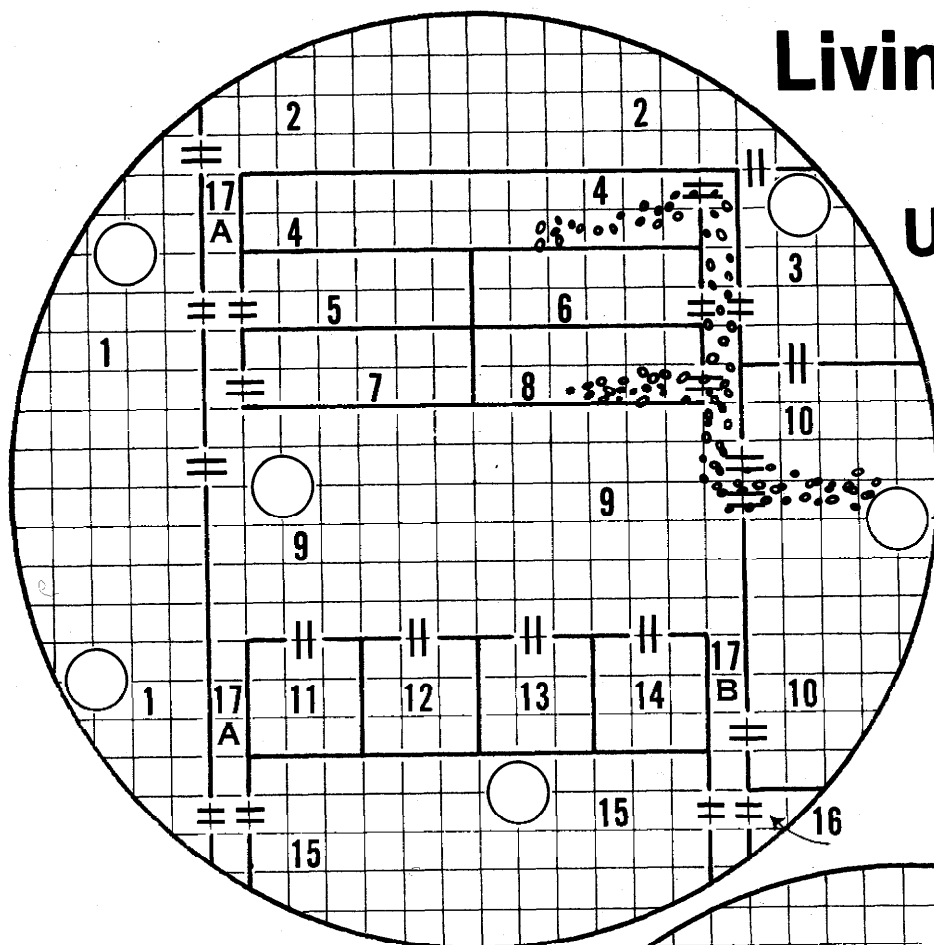
—|||—Door

◯ Lift shaft

—|—Wall

∙∵∴ Trails of blood
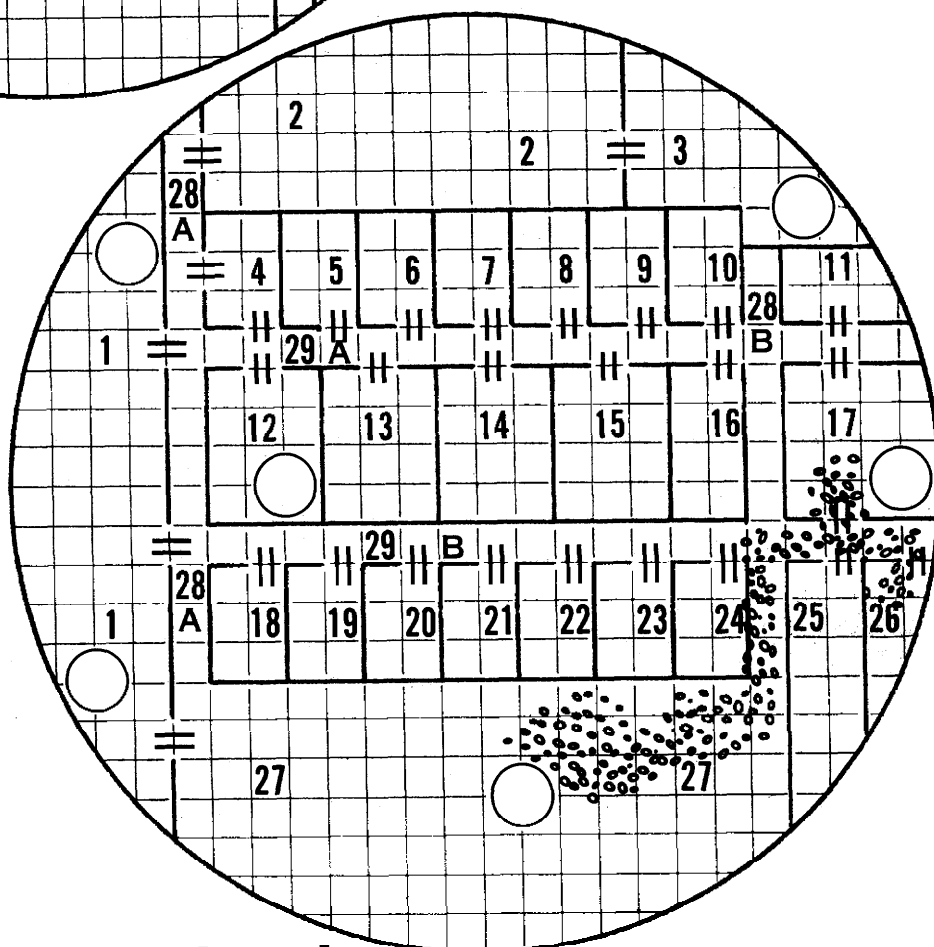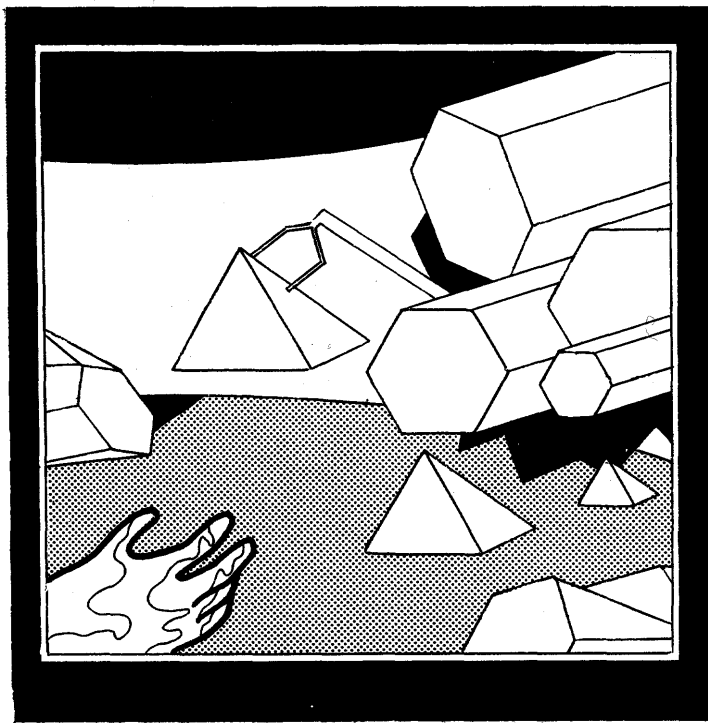
In 12 an alcove, perhaps for meditation or other religious purposes, has been made with purple curtains.

In 14, behind a false partition in a drawer, is a ruby about the size of an egg. Its case has a stylized etching of a space battle and three lines of written characters on it. By the case is a net, 2 by 3 meters, made of a strong synthetic mesh.

15. Commander's Cabin. This room has reception, office, living, dining, sleeping, and fresher areas, all lavishly outfitted.

In the office section is a traditional globe of Canard as it would appear terraformed: a blue-white paradise. From the viewscreen of the computer terminal here, the entire complex can be inspected. Currently, the gravity generator room is featured. If by chance a person should cause the communications room to appear on the screen, a yellow button will light up. Pressing that button will open the door to that room.

The fresher is quite cold. Its bath is more like a small pool. It is about half filled with water. If it is in the process of being emptied, a hatch will be visible in the center. Through it a lift shaft leads to the subway station underneath. The hatch will not open if any appreciable amount of water is in the pool.

16. Galley. This is a small galley that supplies the commander's table on occasion.

17a and 17b. Corridors. 17a is a featureless hallway. 17b has trails of red and green blood leading into rooms 4,8 and 10.

Lower Level (Technicians' Quarters):

1. Technicians' Lounge. This area is densely strewn with tables and mound benches. In storage bins are games and other amusements; of note are two solid puzzles made of brightly colored plastic.

One puzzle is either an illustration of the probability density distribution of the electrons of (most likely) mendelevium or a dissertation of the big bang theory. Excalibur's computer will not be able to say which with a certainty greater than 60%.

The other puzzle seems to involve the solution of the equations of motion of a stellar system's major celestial bodies by successive approximations. Additional pieces can be added to include more bodies, or model different stellar systems.

2. Technicians' Mess. The tables are arranged quite orderly for dining. One wall has a large viewscreen so the room can be used as a theater and lecture room.

3. Kitchen. This room is the kitchen that serves the technicians' mess.

4 through 11. Junior Technicians' Quarters. These rooms have frugal living accomodations for two. Like all other quarters, one human will find them comfortable. Room 11 has arrangements for three.

In 10 is a small plastic band. If fastened around some part of an animal, it will render the creature immobile, allowing it only to breathe.

12 through 15. Senior Technicians' Quarters. Larger, more luxurious, and for single occupancy, these are otherwise the same as the junior techs' rooms.

12 has a lift shaft to 9 above.

In 13, on a desk, is a model of the complex showing modules, subway tunnels, shaft, and powerplant.

16. Storeroom. This is a storeroom for use by the senior technicians.

17. Life Support. This room holds the life support machinery for this module. A trail of green and red blood comes from the lift shaft, crosses corridor 29b, and continues on to room 26.

18 through 24. More Junior Technicians' Quarters. 20 is a charred shambles, looking as though an explosion took place there. Under debris in 23 is a box with high-quality lenses and precision optical tools.

25. Biological Center. The machinery here will not appear greatly different to the adventurers from any other machinery in the complex. The chameleon beasts are created here. If a party does not actually see a beast emerge from the hatchery equipment, members will have a 1/3 chance of destroying the hatchery with a random shot into the room's machinery, with their chances improving as more equipment is destroyed.

26. Refuse Disposal Room. When the door to this room is opened, a red circle above it will light up. If anything remains on the floor when the door is completely closed, the floor will slide away. The contents then drop through a tunnel (not shown) to the core tap shaft below and the awaiting lava. Paths of blood from 17 and 26 terminate here.

27. Subway Station Chamber. A path of red and green blood goes through 28b to 29b and then to 26. There is a lift shaft that connects to the Commander's cabin here.

28a, 28b, 29a, and 29b. Corridors. In the vicinities of rooms 17, 26 and 27, 28b & 29b are stained with green and red blood.

AUXILIARY MODULE

Upper Level:

1. Air/Raft Dock. In the open space near the center of the module are three air/rafts of Ancient design; they enter and leave through a large, round hatch in the ceiling. They weigh 18 tons each, can carry up to 10 tons, and have a top speed of 200 km/h. They have a pressurized cabin which humans will find cramped. Due to this space shortage, the controls are difficult to operate, though easy to learn. After a few hours of travel, the referee should impose fatigue penalties.

These air/rafts do not consist of four identical modules, but the forward section can be detached from the rest of the air/raft. (The remainder will operate normally.) This forward section then becomes two small pressurized one-man (strength 6 or less) units with a top speed of 500 km/h.

2. Air/Raft Garage. This curving room has three recesses in which the air/rafts fit snugly. An air/raft placed in a recess will be automatically examined and repaired.

3. Generator Room Extension. This area is closed off by transparent plastic sheets. The gravity wave generator extends into this space. The rest of the generator room can be seen from the periphery of this area.

4. Cargo Hold. This region is used as a cargo hold (empty now), and to house additional small vehicles if need be. It merges with the air/raft dock. There are two lift shafts.

Lower Level:

1. Subway Station Chamber.

2. Directional Gravity Wave Generator Room. In the center, dominating the room, is a massive contraption jutting through an opening above it in the ceiling, leading to the upper level. It's a huge, double-ended hammer, mounted on a ponderous pedestal so it can swivel and elevate. A mass detector aimed at it will display incredibly high readings. This is a directional gravity wave generator. Its heart is a quantum black hole restrained and controlled by an electromagnetic field. It can be directed from the cramped facilities lining the walls, or from the weather control room in the command module.

Its intended purpose was to control Canard's weather, once a suitable atmosphere was created, by suppressing and producing sunspots by means of the tidal effects of the gravity waves. The climate of Windsor may be influenced similarly.

Given proper fire control (as from the Excalibur), it can be used as a weapon against spacecraft; causing massive tidal forces over their hulls, ripping ships in two, or at least rupturing structural integrity. Note: Drive coils are especially sensitive to this.

There are safeguards against shutting off the electromagnetic field and releasing the quantum black hole. Should the electromagnetic field be in danger of imminent termination, or if someone starts disassembling the device, it and everything within two meters of it will be engulfed by a stasis field. No time will pass for anything within the stasis field. In effect, that volume of space has been cut off from the rest of the universe.

3. Storage. Here the spare parts for the module's machinery are stowed. A lift shaft in the center goes up to 4 above.

4. Life Support. A lift shaft here reaches to 4 above.

5. Sick Bay. This is a small but well-outfitted medical facility. However, it is not designed to handle humans. The referee should use his discretion judiciously regarding adventurers taking advantage of this room.

6. Geology Laboratory. Here samples from the core tap shaft are brought up by a tunnel (not shown) to be analyzed. It is unlikely that the adventurers will have the skills to utilize this lab.
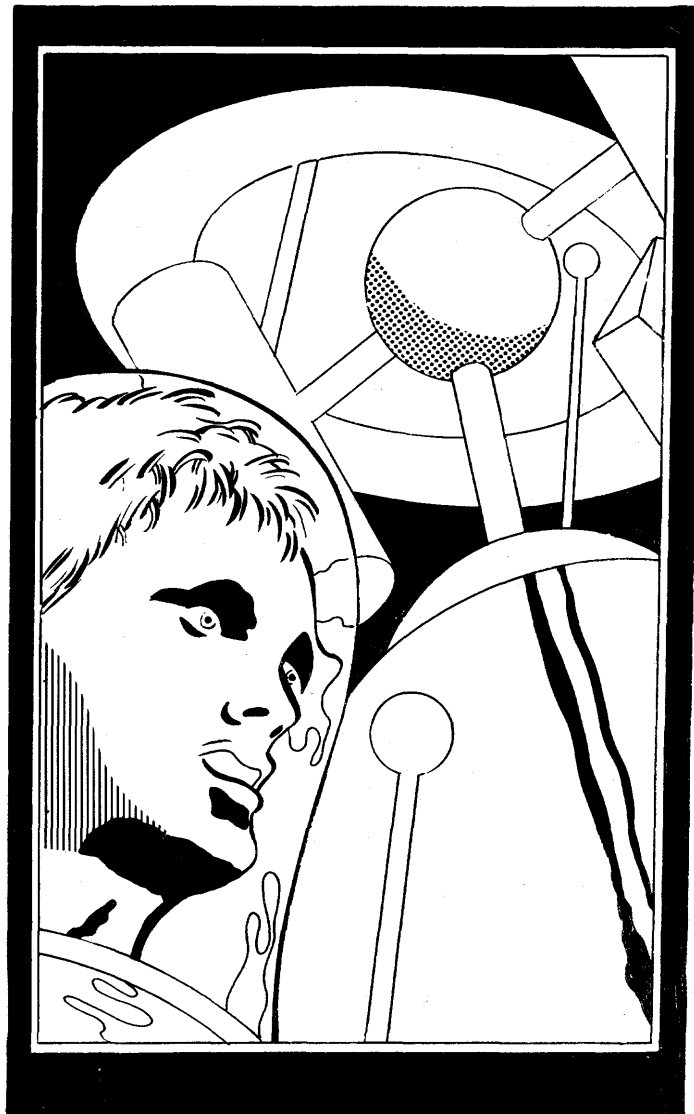
7. Electromagnetic Accelerator Room. The EMA's for the centrifuge chamber are located here.

8. Centrifuge Chamber. This room is a centrifuge chamber. Unlike the rest of the complex, it is made of an ultra-high-strength alloy. This, combined with the frictionless film it is coated with, and its electromagnetic accelerators, allows an extremely high rotational speed. It is used to prepare samples for the geology lab.

Auxiliary Module

Upper level
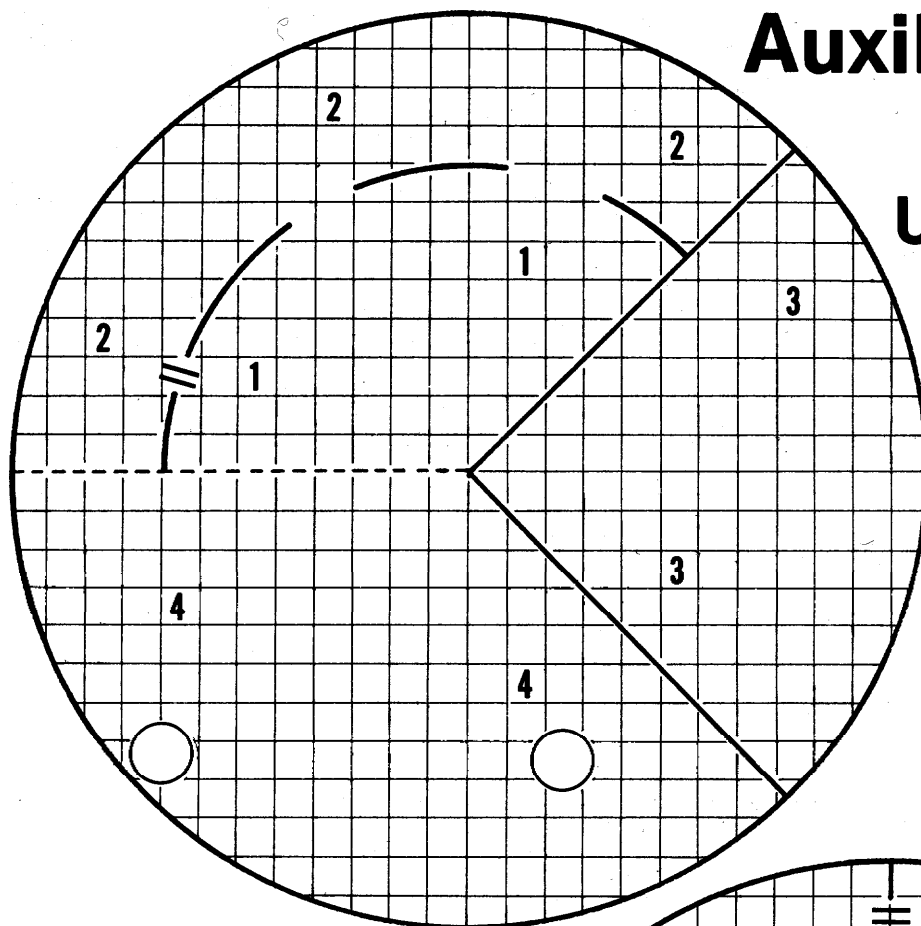
Scale: 1 square = 1.5 meters

⊢⫼⊣ Door

◯ Lift shaft

------ Area boundary

⊢┼┼⊣ Wall

Lower level

Azhanti: almost too creative

by Roberto Camino

AZHANTI HIGH LIGHTNING is named after the lead ship of a class of 60,000-ton cruisers in the service of the Imperium. Man-to-man combat is the hub of the game. It utilizes a revised and improved version of the rules in Snapshot, the *Traveller* game of combat inside starships.

Game Designers' Workshop traditionally obtains maximum mileage from its graphics. But with this game it may have outdone itself. The artwork is first rate. The only distraction from it is the box art; while well drawn, the Azhanti High Lightning on the cover is simply hideous. The 240 counters are appealing, depicting a variety of races: the devious Zhodani and their war robots, the Solomani, the lupine Vargr, blobs (apparently some tribute must be paid to the pulp heritage), Imperial ship crews and marines, and assorted adventurers. With the last two groups of counters, those unfamiliar with the *Traveller* universe could easily enact actions from their favorite movie.

cruisers. With its specifications, these ships can be used in a referee's universe in conjunction with the High Guard rules.

Though the booklet is charged with housing the myriad details of all the deck plans of the cruiser, it still manages to hold a prodigious

The maps are even more impressive (probably the major contributor to the $21.98 price tag), consisting of fourteen 14-by-22-inch deck plans. When arrayed next to each other (if a large enough area can be found), they are a bit awe-inspiring. The deck plans are excellent, providing a useful playing surface, and at the same time conveying a strong feeling of the massiveness of the cruiser. Since many of the cruiser's decks are identical, these few deck plans can adequately represent the eighty decks of the starship.

Luckily, only a couple of deck plans are ever used at the same time in any of the scenarios; otherwise, the playing area would become unwieldy. However, in the first scenario and in any improvised ones, characters can shift relatively freely between identical decks so fighting is occuring simultaneously on several levels, all using the same deck plan. Since no grid coordinate system is provided, there is no satisfactory manner of conducting those engagements. A homemade grid system can be devised, but it would be a shame to mar those magnificent deck plans.

AZHANTI HIGH LIGHTNING is also a supplement to *Traveller.* The counters (especially), weapons, minor ships (fuel shuttles, gunboats, and fighters) carried by the huge starship, and deck plans are readily integrated into *Traveller* campaigns. Additionally, a second booklet gives comprehensive coverage of the details of this class of

amount of additional background information. Besides the expected particulars (the configurations of this class and their armaments, layouts, drives, and so on), also included are the disposition of the entire group and memorable histories of selected ships. The intent is plainly to furnish *Traveller* referees with a cornucopia of material and situations to incorporate into their campaigns as well as to intrigue the casual buyer enough to look further into *Traveller.*

Ironically, GDW may have been too clever and produced too outstanding a game. Once the decision to produce the basic game (combat in the interior of a Brobdingnagian starship) is made, and the potential of such a game becomes apparent, the agonizing question of whether to make it a *Traveller* supplement is raised. To market the role-playing version as a separate game, duplicating the deck plans at least, is to risk consumers' charges of fraud or greed. To not incorporate it into *Traveller* at all would risk offending *Traveller* fans, the core of GDW's sci-fi audience. The solution, both games under the same cover, forces the consumer to buy both games, regardless of whether he really wishes to. The same device was used with *Snapshot,* but that was not as potentially aggravating to the buyer, since it only cost eight dollars. It must be a bit mortifying—and satisfying at the same time—to be criticized for being too creative.

by Douglas P. Bachmann

DRAGONQUEST is Simulations Publications' first offering to the fantasy role-playing enthusiast. SPI is advertising it as "the leading edge product of a totally organized and designed state-of-the-art fantasy world generation system and role play gaming rules." If this leads you to expect some major new innovations or insights into the nature of fantasy or gaming, you will be expecting too much. There is little that is really new in DRAGONQUEST; certainly there is nothing to justify calling it a "leading edge" product. So please, scale down your expectations; take the advertising with a pinch of salt.

Eric Goldberg and his rather large company of assistants have succeeded in offering us a nice, relatively clean game system. The task of dealing with fantasy has obviously been approached with a spirit of caring respect. Unlike in *Swords & Sorcery* (an earlier Goldberg/SPI effort), one does not find the silly attempts to laugh off the game or the fantasy. As a matter of fact, the feel one gets is that this is one of SPI's more appropriately serious attempts at game design and development. Within this generally sober context, one finds a few nice touches of humor, and these add to the delight of the game.

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DragonQuest:
SPI gets
serious

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The game was produced to introduce the SPI audience to fantasy role-playing. A lot of space in the rules (three booklets, 152 pp.) is devoted to explaining fantasy role-playing conventions and terminology. Yet for an introductory game it is still relatively complex, certainly enough so to satisfy an experienced fantasy gamer. It takes a bit of time to catch some of the nuances of the rules, but when a player or DM has grasped them, he/she will probably conclude that the system as a whole is more streamlined, or cleaner, than *Advanced Dungeons&Dragons* or *Runequest.*

or ritual has a Basic Chance of being cast; this is modified by Magic Aptitude, Rank with the spell, and modifiers particular to the Adept's college. For example, an Adept of the College of Earth Magics cannot cast any spell while on a ship at sea. However, if he is standing at a Place of Power in contact with the earth (e.g., Stonehenge), he has a +20 modifier. These specific modifiers add a nice touch to the magic system. The spell list for each college is limited, but the selection is basically good.

The procedures for enchanting weapons or devices and setting Wards are rather simple. You just do a bit of preparation, cast a ritual and there it is. If you are acquainted with the (overly) lengthy process of enchantment in *Chivalry & Sorcery,* this one in *DRAGONQUEST* seems a bit simplistic. Nevertheless, the virtue of this magic system is that you can adapt so much to it so easily that a DM can make the enchantment of devices and weapons a more involved process with little disturbance to the game system as a whole.

There are 15 Skills—from speaking a language to alchemy to being a courtesan. One spends time, money, and experience points to improve one's Rank with a skill.

Overall, the skills are an uneven batch. The Thief/Spy skill works well, although it is a bit limited. Astrological predictions, which can compel a DM to do something, are a bit awkward. For example, our trusty astrologer, Magistro Confusius, does a reading for Hayseek Lobotumus; the prediction is, "I predict you will lead us to the Dragon Horde." Now, the DM has gone to a lot of trouble to design a perfectly nice, deadly dungeon, but now he has to suggest when to turn left or right to help these two cretins get to the treasure. Nope . . . it just does not make sense!

In addition to the three rule books, one finds a "Tactical Display" sheet and about 100 cardboard counters. The Tactical Display has a hexagonal overlay to regulate movement. The Display is very useful, and used in conjunction with the combat system is probably the greatest strength of the game. The counters are really too thin and the artwork on them is uninspiring. Do not let this put you off; 25mm figures will fit very nicely in a hex, and so can easily replace the counters. The illustrations in the rules are the finest I have seen in any fantasy game. You only need 2d20 to play the game, and I was just a bit irritated that they were not included with the game. However, SPI did include two sets of 1-10 chits to use if you do not have dice.

The rules are broken down into Character Generation, Combat, Magic, Skills, Monsters, and Adventure sections. The character generation system is a delight. It is no longer a matter of so many arbitrary die rolls. Each character in *DRAGONQUEST* will have 82-98 Characteristic Points. The more points you have, the lower your maximum value can be for any one characteristic. For example, if you have 82 points, you could have one characteristic valued at 25 points. If you have 98 Characteristic Points, you can have two characteristics each with a maximum value of 19. Points are distributed among characteristics by the player's choice. The Prime Characteristics are Physical Strength, Manual Dexterity, Agility, Endurance, and Magic Aptitude; each must have a minimum value of 5 points.

What makes this system interesting is that right from the beginning you have to make serious decisions which will affect the development of your character. This intentional character generation is far more stimulating than merely rolling dice.

There are no character classes or experience levels. Instead, the decision you make about the relative value of your prime characteristics will determine how well you fight, cast magic or exercise some other skill. Since weapons, magic, and other skills all require experience points to increase a character's ability to use them, a character wishing to use a variety of weapons well will not also have enough time or experience points to spend on magic.

Nor is there alignment, as such, in *DRAGONQUEST*. Magicians are aligned in relation to each other, but such alignment merely serves to modify spell-casting effectiveness. *DRAGONQUEST* does have a very nice section on the Aspect of a character. Are you linked to the Sun, Moon, Spring Stars, Autumn Stars, Life or Death? Each will give you various ability modifiers at different times. This is just one little area where the game succeeds in capturing the tone of fantasy.

The combat system works like a slow-motion film. Each character has so many Activity Points to use in each "pulse" of a 10-second combat round. There are 18 activities which can be performed, from attempting to strike a foe (Assail: 4 Activity Points) to jumping over furniture or dead bodies (Jump: 1 Activity Point/foot of distance). Each of the 72 weapons—from dagger to nunchuku (?) to furniture to rocks to a thug scarf— has a Basic Chance (%) to hit. This is modified by dexterity, agility, activity, and one's skill with a weapon. Armor functions by absorbing damage resulting from a hit, rather than by preventing hits. Damage can affect fatigue points or endurance points, and grievous injuries can be caused. The "Grievous Injury Table" starts out with a bit of restrained humor, but progresses to a rather gory, medical-textbook description of damage. Coroners and morticians should enjoy the "Grievous Injury Table" very much.

The great strength of this combat system is that time and activity are closely related and regulated. The result is to allow one to *imagine* rather detailed combat scenes and to keep each player character's activity within bounds. It is a very nice system and, when one becomes comfortable with it, moves along quite nicely.

There are twelve colleges of magic. Your Magic Aptitude determines which ones you can enter. An "Adept" *begins* knowing certain talents, spells and rituals. He must increase his Rank with his beginning spells and rituals before he can learn the "special spells" and "special rituals" of his college. An Adept increases his skill level (Rank) by spending experience points and time studying. Each spell

The Alchemy skill is really chemistry dressed up to look like something out of fantasy—all it deals with are the mixing and analysis of chemicals and the creation of poisons or medicines. If the designers had read the section on astrological alchemy in *The Astrology of Personality* by Dane Rudhyar, or *Alchemical Active Imagination* by Marie-Louise Franz, or *Psychology & Alchemy* or *Alchemical Studies* by C. G. Jung, they would be aware that chemistry is only a very minor part of the art of alchemy.

The game contains a solid collection of monsters. There are suggestions for habitat, as well as a description and (frequently) some comments. The section on dragons is especially good. The material provided will enable a conscientious DM to create a very vivid personality for any dragon in a campaign. The description of

horses is also good, because it enables a player to make a meaningful decision about what type of horse his character needs. And this kind of decision does not necessarily make a game less playable.

The Adventure section deals with money, fatigue loss/recovery, time, death bed spells, and the gaining of experience. There are only two ways to gain experience: 1) complete (successfully or unsuccessfully) a task-oriented adventure and 2) practice skills. If the DM feels that you played your role particularly well/badly, he can adjust your experience-point award by as much as 30% either way.

It has always seemed to me that the overcoming of monsters was a real part of fantasy, an activity fully appropriate to Faerie. I have never felt that gaining experience by killing or otherwise triumphing over monsters was merely a game design or balancing decision. It just does not *feel* right to fight a formidable or potentially lethal creature and get nothing out of it. I suspect that the rules for gaining experience will need to be re-worked as more people play through *DRAGONQUEST;* as the experience rules stand now, they are not very satisfying.

Throughout the rules, the authors make it clear that they have worked out a system that they like and which they feel plays well, but one never feels that they are presenting the rules as if they were engraved on tablets of stone. In many cases, the rules are much more suggestive than definitive, encouraging DM and players alike to play in certain ways, but still allowing a lot of discretion. One gets the impression that if you want to modify something, the people at SPI will not be fussed. The virtue of *DRAGONQUEST* is that it provides an adequate structure which actually stimulates a DM to try out new things, or adapt from other games.

What are we to conclude about *DRAGONQUEST?* It does have some problems, but I have found it to be an exciting game which has succeeded in setting limits and structuring activity while also encouraging creativity. For $10 you should get your money's worth from the game. But wait—

SPI is contemplating a *DRAGONQUEST* magazine, offering five accessories and 13 supplements to the game. The proposed supplements deal with magic research, advanced monsters, world generation (which might be really ground-breaking), castle building and estate management, advanced skills, martial arts, legendary places and supernormal beings, a randomized dungeon generator, other planes of reality, urban adventures, wilderness adventures, wasteland adventures, and (gasp!) undersea adventures. The projected cost of all the supplements is $94-$98. If you really get hooked on *DRAGONQUEST,* it could turn out to be a very expensive game.

Game review

Hero

Produced by: Yaquinto Games
Retail price: $7

by Roberto Camino

HERO is Yaquinto Games' entry into the fantasy mini-game market. Instead of devising yet another open-ended system, the designer, Michael S. Matheny, opted for a limited but polished one-scenario game.

This is one of Yaquinto's new Album Games™. The physical layout is like that of a double record album. The components are stored in the pockets, while the playing surface is printed on the two inside faces.

HERO should do well in retail outlets, if only by dint of the eye-catching cover. The 150 counters are of the same high quality, thick and with animated artwork, a carryover from the Battleline games. Also contributing to the game's flavor is the map of three identical catacombs strewn with skeletons, mummies, bottomless pits, and the other elements that give a dungeon its charm.

Each player controls a hero. The hero must

proceed through its own catacomb, slaying monsters (managed by another player) and gathering treasure to gain points, with the final objective of winning the favor of the Princess Alysa. Every hero has a set amount of points to distribute among the character's attributes. The bulk of these attributes (intelligence, strength, number of hits that can be taken, movement allowance, and weapon proficiency) are fairly standard. Physical appearance and class (style) only influence the Princess. One novel characteristic in the game is luck. One luck point can negate a turn's worth of damage from most monsters.

The monsters include most of the types traditionally found lurking in dark and dreary abodes. There are goblins, great goblins, men, zombies, trolls, ogres, and lycanthropes. Traps are also counted as monsters, perhaps because they can actually stalk heroes. The most intriguing denizen of the catacombs is the succubus. If the hero does not possess the intelligence to resist, she can drain him of his strength. Sighting of these fiends plays a major role, since a hero does not know the nature of a monster until he successfully sights it. Even so, monsters are dispatched easily, but there is such a horde that the game remains challenging. Still, fewer but more formidable foes would help dispel the image of monsters as cannon fodder.

The first hero to butcher his way across the maze and reach the Princess wins. If the other heroes are very close behind, the lead hero will not be allowed to reach the Princess immediately. She must then choose between the suitors. Courage (positive influenced by killing monsters, negatively influenced by the armor carried by the hero), physical appearance, class, intelligence, and of course wealth all play a role in her choice. Notably, Alysa appears to be uncommonly understanding towards heroes yielding to the succubus.

HERO is an enjoyable game, due greatly to the device of the player who controls a hero as well as the monsters which are arrayed against an opposing hero. It is also amusing, without descending to the belittling of the genre that alienated many from SPI's *Swords and Sorcery.* However, after a few playings, it becomes repetitive and a bit worn. For a dollar less than *HERO's* $7 price, Metagaming's *Melee* and *Death Test* could be acquired. That combination, although not as physically attractive or as polished as *HERO,* by nature of its open-endedness is much more flexible and hence has more staying power. What *HERO* is tailor-made for is as an introductory game, utilizing the strong allure of superior graphics to entice a newcomer, showing him a good game and leaving him wanting more.

"SQUAD LEADER" IS AVALON HILL'S TRADEMARK NAME FOR ITS WORLD WAR II INFANTRY COMBAT GAME

#5: The Fall of Sevastopol

Bryan Beecher

Background: By June 7, 1942, General Erich von Manstein had rid the Crimea of Russian troops, except those who still held the fortress of Sevastopol. On that date, Sevastopol was guarded by seven Russian rifle divisions, three marine brigades, 600 guns and 40 tanks.

The German assault on Sevastopol included LIV Corps in the north, XXX Corps in the south and a Rumanian mountain brigade in the center, all supported by 700 guns and powerful air elements. The Germans also had a massive railroad gun named "Gustav," but usually referred to as "Dora" by the German troops.

Special rules
1. Game length: 8 turns.
2. Germans have random Stuka support.
3. German moves first, Russian sets up first.
4. (Optional) Give the Germans one "shot" of off-board artillery. No spotting rounds are allowed; the one shot simply lands wherever it lands. To reflect the strength of the artillery piece (Dora), use the 36-/200- column with a DRM of - 12! The result will almost always be a KIA; however, on whom the shot lands (Germans, Russians or Rumanians) is very variable.

BOARD SETUP
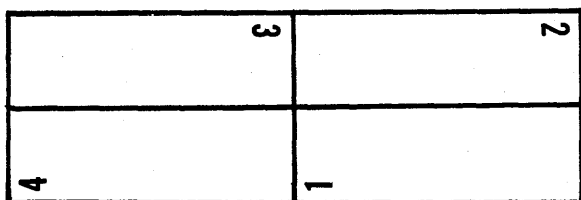
Russian Player Set-up
Sevastopol Garrison, elements of the 51st Army, start anywhere on the following board areas: All of board 1; any part of board 4 east of hexrow Y (inclusive); any part of board 3 east of hexrow I and south of the east-west road (inclusive); and board 2 south of the longest east-west road (inclusive).

The units include:

T-26s (x1)	2-3-5 pillbox (x1)	HMG, 6-12 (x1)
45L AT (x2)	4-4-7 (x12)	MMG (x2)
37LL AA (x1)	2-3-7 (x5)	LMG (x6)
76 Art (x2)	4-3-6 (x12)	6-2-8 (x3)
Roadblocks (x2)	7-0 (x1)	Demo charge (x1)
Wire (x10)	8-0 (x2)	9-1 (x1)

German Player Set-up
Elements of the XXX Corps set up on board 4 west of hexrow X (inclusive).

The units include:

4-6-7 (x6)	8-0 (x2)	Flamethrower (x1)
8-3-8 (x3)	10-2 (x1)	LMG (x4)

Elements of the Rumanian I Mountain Corps set up on board 3, east of hexrow I and north of east-west road, *exclusive.*

The units include:

3-4-7 (x12)	7-0 (x1)	MMG, 4-10 (x2)
2-4-7 (x2)	8-0 (x2)	LMG, 2-7 (x4)
	8-1 (x1)	47 AT (x2)

Elements of the LIV Corps set up on board 2, north of east-west road, *exclusive.*

The units include:

4-6-7 (x9)	8-1 (x2)	MMG (x2)
ATR (x1)	9-1 (x1)	LMG (x4)

Victory Conditions
To claim victory, the German player must control all of boards 2, 3 and 4 by the end of Turn 8—and must also control all buildings on board 1 which are north and/or west of road I10-K9-N7-P6-R6-U8-V3-X1-Y1.

Aftermath: The Russian garrison was sorely pressed throughout the first three weeks after the initial German assault. Then, on June 28, the 22nd and 24th German divisions landed by boat in the Russians' rear area in the North Bay, and the Russian defense collapsed. Sporadic fighting continued for about a week; at last, on July 4, the Russians surrendered 100,000 men and 460 guns. The Germans had lost only 24,000 men in the assault all told.

Convention schedule

BEAST IV, Dec. 5-7 — A gaming convention sponsored by the Oklahoma State University Wargaming Association, to be held on the OSU campus in Stillwater, Okla. Competition is tentatively scheduled in 15 different games, including *D&D, Traveller* and others, including many military wargames. Dealers will be present, and an auction is scheduled. Registration is $4 in advance, $5 at the door. For more information, contact Mike Baker, 216 Kerr Hall, OSU, Stillwater OK 74074.

FIRST KENTUCKY WAR GAMES CONVENTION, Dec. 12 - 14 — Board-game tournaments and miniature events will be held at the Pritchard Community and Convention Center, 404 South Mulberry St., Elizabethtown KY 42701. There will be a 15mm Napoleonic game involving more than 7,000 miniatures. Free tours of the Patton Museum of Cavalry and Armor at Fort Knox will be available all three days. For more information, contact John Gilbert, c/o Ramada Inn, 656 East Dixie, Elizabethtown KY 42701.

ORCCON 1981, Jan. 16-18 — Game convention and exposition to be held in the convention facility of the Sheraton-Anaheim Hotel in Anaheim, Calif. For more information, contact ORCCON, c/o Tim Curran, 3342 Quail Run Road, Los Alamitos CA 90720, phone (213) 424-3180 or (213) 596-3040.

USACON 3, Jan. 16-18 — To be held at the University Center of the University of South Alabama, Mobile, Ala. Science fiction, fantasy and board games planned. Preregistration $5. For more information, contact Leo Vaulin, 5856 Lisloy Drive, Mobile AL 36608.

GEN CON® SOUTH '81, Feb. 6-8 — Co-sponsored by TSR Hobbies, Inc., and the Cowford Dragoons, the event will be held at the Beaches Ramada Inn, Jacksonville Beach, Fla. Requests for information should be directed to Cowford Dragoons, c/o Carl Smith, 5333 Santa Monica Blvd. North, Jacksonville FL 32207.

STELLAR CON VI, Feb. 27-Mar. 1 — Sponsored by the Science Fiction Fantasy Federation, to be held at the University of North Carolina at Greensboro. Featuring games, lectures, exhibits, costume contest. For more information, contact David Allen, Box 4-EUC, UNC-Greensboro, Greensboro NC 27412.

UP ON A SOAP BOX
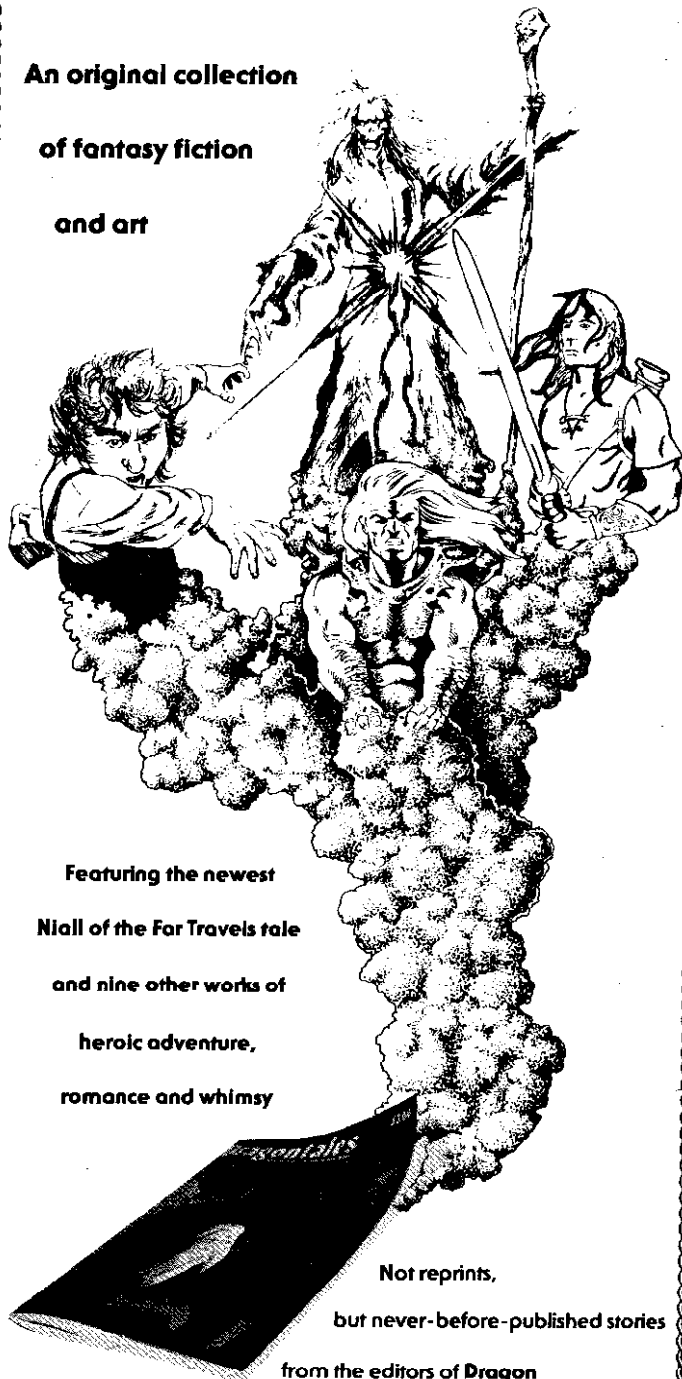
Apples, oranges, role-playing and morality

by Larry DiTillio

In *Dragon #39,* Douglas P. Bachmann wrote a piece on morality in fantasy which he says was prompted by my views in The *Dragon #36.* I am replying to that piece for two reasons: 1) Mr Bachmann made several unfounded assumptions about my game world and 2) I believe Mr. Bachmann did not truly tackle the notion of responsibility in DMing.

Let's get the assumptions out of the way quickly, since they are really personal pique. Assumption One is made in an examination of an exchange between myself as Dungeon Master and a young boy who was playing a Paladin at a pick-up game I ran at an area convention. The exchange related to sexual activity as it affected the player character's alignment, and I used it as an example of natural sexual curiosity manifesting itself in the human experience of game-playing. My reply to the boy's question, for the record, was that if he considered sex to be evil, then it was, but that I personally didn't consider it evil. Mr. Bachmann stated that I misinterpreted the question and went on to state what the boy was REALLY asking. I find this mildly annoying since I was, after all, present at the time and Mr. Bachmann was nowhere around. I know what question was asked; I experienced the situation I "reported."

Mr. Bachmann further states that real-life situations have no place in fantasy, but then describes my answer to the boy as un-acceptable in real-life. He cites Hitler's holocaust and the Inquisition as proof that just because someone perceives an action as ac-ceptable, it is not necessarily right. I submit that sexual morality is very open to relativity and in general does boil down to the personal belief that certain sexual activity is either right or wrong and there-fore acceptable or not. To compare sexual morality to the "morality" of mass murder is to commit the apples-oranges fallacy of logic; i.e., there is no sound basis for comparison.

Assumption Two on Mr. Bachmann's part is that the scenarios involving sex and drugs that I used as examples were created for mere gratuitous titillation. Again I am annoyed, since Mr. Bachmann has no basis for judging this. He is not one of my players, he does not know the overall world view of my campaign and he does not know what context those scenarios appeared in. Were we to sit down and talk, he might discover that both scenarios fit into his own pattern of morality in fantasy.

I sincerely believe that Mr. Bachmann could have written his article without mentioning me at all, and I believe he was not justified in dismissing my creations as "pointless" and "gratuitous" without knowing all the facts. Moreover, I suffered all the more intensely since Mr. Bachmann used my personal experience without giving the reader the slightest inkling of his own. Is Mr. Bachmann writing from the viewpoint of a younger player or an older player, as DM or as delver? I think it would help to know this.

Now, on to more pressing matters—namely, that ole demon responsibility. I can accept Mr. Bachmann's "inherent morality of being" in fantasy, but I have trouble with the notion that "fantasy is not designed to teach us anything" and "If someone uses a fantasy game or novel as a soapbox or pulpit that person has perverted Fantasy and turned a form of art into a form of propaganda or pornography." (It is somewhat ironic, of course, that both our articles appeared in a column entitled "Up On a Soapbox"). I don't believe that all teaching is propaganda, just as I don't believe that all sex is pornography. I may have got a bit pretentious in "Painted Ladies and Potted Monks" by claiming older DM's could and should teach younger players about the "real evils" of life. Allow me to confess that and then clarify my stance here. By "teaching" in the context of *AD&D* I meant providing role-play situations that allowed (as opposed to forcing) dialogue on real life. The crux of this is that a DM who has had experience in certain areas can share that experi-ence with younger players who have not had the same experience.

Role-playing is not a new concept in society, despite the fact that it is a fairly recent innovation in gaming. When I was discussing *AD&D* once with an older friend (a corporate executive turned successful sculptor), he told me about the use of role-playing games in corporations to promote better relationships between executives. These were not *AD&D* games, but in essence were surprisingly similar. The psycho-drama technique, a more intense form of role-play, is used in the field of psychology to deal with deep-rooted traumas and other emotional problems. They may be well too "Poughkeepsie" for Mr. Bachmann, but I do not believe it invali-dates the premise that fantasy games can teach attitudes about life to younger players.

When Mr. Bachmann further states that sex and drugs are not weighty enough for inclusion in fantasy gaming, I feel he misses the specific point of responsibility to younger players. I made it clear that there are areas of significant concern to young players only—and it was not my intention to preach morality in these cases, but rather to foster dialogue on the subjects by not categorizing them as intrinsi-cally evil.

Mr. Bachmann stated that he was going beyond my conclusions, but he was in fact going in a different direction than I was. His concern was an overall concept of morality in fantasy, while my article was a description of specific areas in the actual experience of role-playing. What he did do was change practical to theoretical, or more simply, take a "way-it-should-be" approach to a "way-it-is" discussion.

Please, please do not misinterpret that statement. I am not saying Mr. Bachmann is wrong and I am right. It would be impossible to do so since once again we are faced with comparing apples and oranges. Mr. Bachmann's inherent fantasy morality is a very broad, general area; indeed, morality is defined as "a set of codes for virtuous conduct" (Random House Collegiate Dictionary). My "teaching through role play" was concerned with general morality

only in espousing *examination* of the codes of virtuous conduct & they exist in reality and as they are symbolized in fantasy. However, to speak directly to Mr. Bachmann's moral viewpoint, I dealt with other areas besides sex and drugs which Mr. Bachmann does not mention at all. These were summarized in the beginning of this article. One of the key areas to consider is the killing that is an intrinsic part of *AD&D,* I wish Mr. Bachmann had included my views on a DM who glorifies life-taking (I am against it), or for that matter my ideas about racism in *AD&D* (Is black always the color of evil in your games?).

Playing *AD&D* as primarily a role-playing game is not all that easy. Many DMs can't handle situations not clearly covered in game mechanics, and many players are shy about "overacting." Mr. Bachmann has a good idea about offering experience for growth in nobility and dignity instead of for growth in power; however, such a concept must come from the individual DM, since to try to include it in a game system would lead to problems; an Assassin player's nobility and dignity would perforce be vastly different from a Paladins. However, as a point of information, the role-playing game *Bushido* does provide experience for honor as reflected in the Japanese concept of On, or "face." I further wish that Mr. Bachmann had been a little less abstract in his views and offered us at least one example of the type of mechanics or role-play situations he desires. I would sincerely be interested in seeing such an example, and I am certain Mr. Bachmann could provide it.

I am firmly of the opinion that increased role-play is the key to better *AD&D* and I also believe that role-play can only be fostered by the DM who is willing and able to set up more elaborate situations, no matter what areas those situations encompass. If the sword is the only answer in each and every encounter, then *AD&D* becomes a cut-and-dried wargame. My method of achieving more role-play is to use experience from real life that players have a basis for relating to; players may still react in ways they wouldn't in real life, simply to vicariously experience that way of reacting.

All literature, mythology, fantasy—and, yes, gaming—is an extension or elaboration of reality. We cannot play exclusively on the ethereal plane, nor can we spend all our game time buying equipment in city shops (a "reality" situation that I often find boring, but that many players really enjoy).

I believe there is a place for Larry DiTillio's "Poughkeepsie" and Douglas Bachmann's "Faerie," but not to the exclusion of one or the other. It is the blend of reality and fantasy that makes the role-play vital and significant and keeps the imagination going. A "scarlet-hued" room can be as wonderful as a meeting with a deity if the DM can make it so and the players respond. The elements of mystery, awe, terror, villainy and heroism are not plucked from some cartoon heaven but are facets of human existence. They can be used in a boring manner and not achieve the desired end, or they can be used with dash and excitement to round out the game world.

Hate orcs?

You'll love this campaign

by Roger Moore

Running a campaign wherein everyone is of a certain race, creed, alignment, or the like can be very interesting. Certainly it doesn't have all the variety that regular *Dungeons & Dragons* has, and should be used only as a sideline to the main action in a campaign. It can, however, provide a stronger feeling of group cohesiveness, allow for group goals that are more easily agreed on by everyone, and in a well-run game, it can give the players a strong feeling for the role and capabilities of that race, alignment, etc.

This article will give some ideas to those Dungeon Masters who have players with a special fondness for being short, bearded, axe-toting, and who smile when the DM announces an orc encounter.

In *AD&D,* dwarves can work as Fighters, Thieves, Fighter-Thieves, Assassins, and Fighter-Clerics. Usually this last category is not allowed, but I would make an exception in an all-dwarven campaign, to give the party a chance to conserve its strength; dwarven Fighter-Clerics, of course, will interact only with other dwarves.

Most times there will be little problem in mixing alignments in all-dwarven expeditions, as the dwarves are generally united against the many enemies they face in the worlds they occupy. Most dwarves are lawful good, though some worship Norse gods and are more chaotic good. Dwarven Assassins tend to be lawful evil, and may function as spies and guerrillas in dwarven adventures; Thieves and Fighter-Thieves make excellent scouts. It is very rare for dwarves to fight or steal from other dwarves, and brotherhood should be carefully emphasized by the Dungeon Master.

Traditionally, dwarves have fought against a number of creatures more or less constantly for millennia. At some time in the remote past, it is usually assumed in campaigns that dwarves and elves had a falling out (as in Tolkien's mythos). A lot of animosity was created between the races at the time, but has largely been modified today to a mutual dislike. Dwarves and men have fought at times for the gold in the dwarves' horde, and roving gangs of brigands, bandits, thieves, and so on are a major concern. Dragons have an even stronger lust for treasure, and in the past have decimated dwarven strongholds for their wealth. At rare times, a greater demon, devil, or wizard will draw plans against the mountain race. Ogres and giants have attempted to impose their will upon the smaller folk many times, and dwarves have learned special tactics against them (fighting so well that the giants get a -4 to hit when in combat with them).

The most hated of all enemies, however, are the "goblin-races" of the kobolds, goblins, orcs, and hobgoblins. The wars between dwarves and the goblins and orcs have a history almost beyond memory, and the mutual hatred seems inborn. All of the dwarven players in my campaigns have related to this idea very well, and few have passed up a chance to deliver a well-aimed hand axe or crossbow bolt in an orc's general direction. Even the shy players have opened up to do combat with an orc patrol, or use their multiple-strike-per-melee-round fighting ability against goblins and kobolds to carve a highway through their armies. Setting up encounters with the above creatures can deepen the feeling of kinship among the dwarven players and guarantee a lot of excitement in the game as a whole.

For a general backdrop to an all-dwarven adventure, a history something like Tolkien's should be used, describing a glorious past now in shadow because of the depredations of various monsters. The DM should draw out and describe the dwarven caverns from which the group hails, including rumors and knowledge of other dwarven lairs, families, legends, and the like, as well as locations of suspected or known monster lairs.

From this point, missions and individual adventures take shape. Perhaps a pass has been noted through which orcs drive their wagon trains of stolen goods, or a valley where a hill giant lives who slew a dwarven chief some years ago, or a spot where warg-riding goblins on scouting missions have been known to stop. Rumors of special treasures may crop up in the writings of the dwarves' small library, leading to a *Rod of Resurrection* (vital to the characters' survival unless a human Cleric NPC can be found, as dwarven Clerics cannot reach the level necessary to perform a Raise Dead).

As the characters become more powerful and their clan horde fills, the treasures searched for may likewise expand to include searches for mithril or adamantine armor, artifacts, and fabled gems. What the adventuring dwarves do with their treasure is up to them, of course, but the option should be open to donate to the clan horde to benefit all the dwarves. If the characters reach very high levels, they might even take charge of the clan or even the family of dwarves they come from.

In any case, the DM must be careful not to make this a "giveaway" campaign, or the rewards gained become cheapened. Always there are the enemies of the dwarves, and they are powerful, though they may not be cohesive.

An all-dwarven group can provide an interesting change of pace for a campaign, particularly if a group seems to enjoy hand-to-hand combat and loathes orcs. Dwarves are more than just another unusual member of a dungeon party; they can carry a campaign in their own right.

Rumbles

junior is reading. A little wholesome sex in a story is fine, as long as it's wholesome and a little.

Although our efforts to date have been limited primarily to heroic fantasy (both in *Dragon* and *Dragontales),* we do want to branch out a bit into speculative fiction and science fiction. To us, it's all fantasy — as long as it's well done. The important thing — more important, generally, than the basic subject matter — is that a piece of fiction be creative and imaginative and well thought out — of the same high quality that we think the game articles in our magazine are.

The policy applies across the board: We don't want heroic fantasy if it's just another hack-'n'-slash adventure; we don't want SF if it's just spaceships and ray guns. Put away the fancy spells and fearsome monsters for a moment and think about what you're writing, and then try to write it as simply and honestly as possible. Don't try to be a wise guy (leave that to me). Don't use first person (the "as it happened to me" approach) unless it obviously fits the style and theme of your story. And please, forget the "and then she woke up and realized it was all a dream" endings and the "all of a sudden, the next thing I knew" beginnings. This is fantasy, Exnur. You don't have to convince *us* that dragons and magic exist, or make excuses for their presence in a story.

What is important is the ability to make the reader believe that your particular fantasy is real. Why are some fantasy games better (more widely accepted) than others? Because the good ones have logical game systems, universes that seem real, or seem as though they could be. A good fantasy story should have the same quality.

While we're on the subject of games (smooth transitions are the mark of the professional writer), we do accept stories that are set in a specific game's environment. But we don't want a play-by-play account of an adventure that happened to you and cousin Sid. Every story must be rooted in the logic of literary acceptability, not simply reconstructed from the memories of last weekend's gaming adventure. There must be a theme, a conflict, and a resolution of that conflict. Every story must have characters, specifically a protagonist and antagonist, who interact to produce and/or resolve the conflict and illustrate the theme.

The above reasons are why we recently sent a circular to colleges and universities across the nation soliciting fiction. (If your place of higher education doesn't have one of our notices posted in the English Dept. somewhere, you can tack up this article instead, or write to us for one of the circulars for your bulletin board. But hurry: We only have a few thousand left.)

The circular didn't mention games, just fiction. And many of the submissions we're getting as a result of it are coming from people who are writers, not gamers.

Don't get us wrong. We want fiction from gamers, too, but when you're at your typewriter, we want you to have on your writer's hat, not your gamer's cap. We want fiction that non-gamers can understand and appreciate, too. So if you write a story using a setting from a game, leave the gaming jargon out unless you can explain it clearly and without awkwardness within the story.

Whatever you write, be original. A few of you "writers" have sent in other people's stories, stolen and retyped (on onionskin paper and with a worn ribbon; some people have no conscience) to look like your own. We turn all such materials over to the legal staff for possible criminal prosecution under the anti-plagiarism laws. Go ahead. Try it.

Of course, we haven't read every piece of fantasy fiction that's ever been published. You might get something by us. But the odds are pretty good that one of the 100,000 people who read the magazine each month will catch it. Then we'll be coming down on you like seven tons of wet cement. You lose either way.

Originality also extends to your subject matter as well as your ethics. Don't use standard monsters out of somebody else's games. Remember, monsters come from mythology and fiction, not the other way around.

There. That's about all I have to say, Exnur. I hope the food in jail is okay, and I'm pleased to hear that you've taken up writing during your stretch in the slammer for plagiarism. I'm sure the world will still be here in 1999, the nuclear powers notwithstanding.

I hope you follow the above suggestions, because I hate writing rejection letters. I hate it because I have to sound serious and academic and all that, and because we have a policy about not using *form* rejection letters.

So next time, follow the above. Make my job easier, or I'll badger Mohan until we have some form rejection slips printed up with little boxes next to comments like "This stinks" and "Whoever taught you English ought to be shot."

We like writing personal responses to people who submit manuscripts, both fiction and nonfiction, largely because we're writers ourselves and we don't like getting form rejection letters. But this isn't a school for correcting typos, misspellings or bad grammar — and we aren't creative writing teachers. Mistakes like those just mentioned will only lead us to make a lot of sarcastic, witty and incisive literary criticism in the margins of your masterpiece.

Whatever the criticisms we make, we feel they are honest and justified. We are committed to good writing, and are our own hardest critics. And if you don't believe that, just ask one of us about "The Ballad of Exnur."

Slave Pits

(From page 12)

want to consider is attempting to capture the party. Several areas — the false slaves, the final area of the tournament sections — would have more than enough figures to attempt to overpower a weakened or small party of characters. Should such an attempt succeed, the slavers will try to learn how much the characters know of the operation — either through trickery, spells, or torture. Once any information has been gained, the characters would be treated as slaves to be taken to the main stronghold of the slavers and from there sold into slavery (an adventure in itself). Of course, proper precautions would be taken to prevent thieves from escaping, Clerics from praying, or Magic-Users from regaining spells, and all equipment would be taken away (never

to be seen again?). However, if the DM does not want to go to all this trouble, it might be just as likely that the slavers would cut the throats of the party as a warning to other foolhardy adventurers of the risks they take.

There are two corrections to be made on the map of A1, both of which should be obvious to those DMs who have already read the module. The first is in the upper section (temple) at area 16. This should be lettered 16A, 16B, and 16C; not 16, 16A, 16B. The other is on the key to the module — a circle indicates a trap door in the floor, not a trap door in the front.

A1 is fun and tough, a good challenge for a band of hearty adventurers of mid-level. As one player in the tournament said, "I'm going to get this module and inflict it on my friends." If he did, they were sure to have some challenges.

Dragon Dumbness

Movement mistakes

In "Guerrilla Warfare, Napoleonic Style" in issue #41, the chart of movement rates should be amended, with the last three lines reading as follows:

Mounted — Walk   10"
Trot   14"
Gallop 20"

Also, the second sentence of rule number 4 following the movement chart should read as follows: If quickstep is used for 3 turns in a row, the units must walk for at least one turn.

Out on a Limb

(From page 4)

solutes. If you were arbitrary, on the other hand, then you could be criticized.

Consider this: Devils are immune to fire and take half damage from cold-based spells (Monster Manual, page 20). An Ice Devil can only be hit by a + 2 or better weapon. It is a "cold dwelling" creature. What happens if the Ice Devil is attacked by a Flame Tongue? I'd say that two very logical lines follow. First: It can't be attacked since, though cold-dwelling, it is immune to fire. Second: It can be attacked, since it is cold-dwelling and a Flame Tongue is + 3 us. cold-dwelling creatures. Which is correct? I don't know.

Anti-Anti-Paladin

Gentlemen:

I object mightily to your classification of anti-paladins (issue #39) as cowardly, etc. I have been playing one as a character for about a year now, using as a basis a modification of the "good guy" rules. Evil, like good, is in the eye of the beholder, and honor is available among the evil just as among the good. For examples I submit:

Paladin — John Wayne as "Green Beret" (fictional character; tough, fearless, mostly good guy, all-around hero, etc.).

Anti-Paladin — SS Obergruppenfeuhrer Otto Skorzeny (Real-life German paratrooper; tough, fearless, mostly bad guy, all-around villain, etc.). The Major gave full allegiance to Herr Hitler (chaotic evil) and fought with honor, bravery, etc. for him throughout the war, pulled off some really nasty tricks (Germans in US uniforms at Bulge), designed plot to capture/kill royal family/Parliament/Churchill a la The Eagle Has Landed.

The anti-paladin should be one of two basic types:

A — The hack-and-bash berserker destroyer whose total talents lay in the wanton destruction of anything in his way. All the grace/couth/finesse of a rhino in heat.

B — A man of grace and culture, regal bearing, the type you would follow anywhere no matter what the cost, but who has a totally black heart. See Moorcock's series of stories about Dorian Hawkmoon von Koln and Elric of Melinbourne. Both of these men are anti-heroes/Paladins/heroes/Anti-Paladins at various times and still retain their courage/honor.

M. W. Safford
FPO San Francisco, Calif.

The letter above deserves a reply, but it is essentially the same sort of reply that has been written numerous other times when a reader takes exception to the portrayal of someone or something in an article in Dragon I'll say it again: The material in Dragon is not presented in the context of "do it this way or else." Unless specifically stated otherwise in an article, nothing printed in Dragon is meant to be taken as "official" rule changes or additions for any game. Any reader/player/DM is free to do whatever he or she wishes with the in-

formation in an article — ranging all the way from accepting it literally to the other extreme, which is refusing to accept any of it for use in a particular campaign.

With regard to the Anti-Paladin, Mr. Safford is entirely within his rights to disregard a characterization of the Anti-Paladin as cowardly. He has already disregarded the strong recommendation, as expressed in the official AD&D rules, against using any character class as a player character other than those which are specifically denoted as allowable. If he or anyone else chooses to stretch the rules for AD&D to this extent, it naturally follows that he need not pay attention to any part of an Anti-Paladin's description which does not coincide with his interpretation.

The Anti-Paladin was presented in Dragon as a non-player character, and the particular article represented only one of countless particular interpretations which could be attached to this character class. We printed it because we felt it was a well-thought-out presentation of the concept, not because we intended to establish this Anti-Paladin as the one and only. If you like it the way it's written, fine. If you want to use it as a NPC, or as the foundation for a NPC, go ahead. If you want to use it in any form as a player character, you can do that, too, although you will do so without our blessing or encouragement. And if you want an Anti-Paladin who acts more like Otto Skorzeny than Simon Legree, then go ahead and design and use one. As long as you and the people you play with enjoy the game you're in, nothing else matters. — Kim

'Misconceptions'

Dear Sirs,

Having played varying forms of D&D and AD&D for the past two years, I would like to thank you and your associates for doing such an excellent job on the game and systems. However, I've noticed that the average newcomer to the game (and, of course, those not initiated at all into fantasy role-playing) has a goodly number of misconceptions about the game. These may lead to just a minor inconvenience for some, but may become a major stumbling block to others.

In my opinion, these difficulties arise from the fact that the rules (and introduction to the game) tend to assume a basic knowledge of the game. Also, it is required (especially with AD&D) that the new DM must spend a large amount of time understanding the rules (and actually memorizing enough of them to begin playing), or alternately, find an experienced DM to teach one.

I am not unduly criticizing the game system, nor Mr. Gygax. A great number of people teach themselves the game with no real problems. But, as I said, many people (perhaps because of the very bulk of the rules) do have these problems. Examples include "Monty Haul" campaigns and "inflated level" games; since many beginners cannot see (without having read in The Dragon, for instance) why these campaigns are "wrong."

TSR should seriously consider publishing a D&D "primer," or "introduction" to the game. "D&D: The Basic Set" makes a good start, but isn't sufficient (since it doesn't form a part of the DMG). This would, in effect, be a brief explanation of the game's underlying concepts, without actually quoting rules. If you prefer, this would be a summary of the DMG.

This sort of D&D supplement could well be printed up as a separate, loose-leaf book, or be included in *The Dragon.* Such a work could be a good way to sell the game, giving novices a chance to read about it and decide whether they

wish to play (or decide which books and/or supplies to purchase).

Geoff Hart
Baie d'Urfe, Quebec, Canada

For me to adequately respond to all of Geoff's comments would take more time and space than we have available — and wouldn't be possible anyway, since there are many points raised that we can't speak directly to. If anyone from the TSR Hobbies Design/Development/Production branch, or any knowledgeable person up to and including Mr. Gygax, feels moved to elaborate, we will gladly and promptly publish those words.

We do know this much: Work is proceeding on a revised version of Basic D&D and something called Expert D&D, both of which are tentatively scheduled to be on sale around Christmastime, barring any unavoidable delays in the production process. We don't know precisely what the new Basic set will contain, and the same can be said for the Expert version. Both projects, along with others, were discussed at length by Mr. Gygax in "From The Sorcerer's Scroll" in Dragon #35.

The point was also made in that article that there is no smooth transition at present between Basic D&D and Advanced D&D To insure the integrity and "learnability" of each game, they need to be produced and approached as separate and distinct games, with rules that do not always overlap or dovetail. It is not a valid criticism to say that Basic is not sufficient since "it doesn't form a part of the DMG," to use Geoff's words. It wasn't meant to do that in the first place.

At The Dragon, we refer to D&D and AD&D as if they were different games — which they are. We treat them differently when the situation warrants that we do so (such as in the IDDC, where there are different categories for Basic and Advanced), and we encourage our readers to do the same. — Kim

'On DM's shoulders'

Dear Editor:

I read "Giving the undead an even break" (#40) with interest. Let us assume that a band of adventurers, including an 8th level cleric, does encounter a lich of umpteenth level. I ask all thinking DMs out there, has the group actually sought this encounter? Is a 1 in 10 chance good odds? What will happen if the patriarch does not turn the lich? Need more be said? Come on, Steve Melancon, how about giving your players an even break — and over-burdened DMs, too! Those tables and their rationale are fierce! Do you want to take even a 10% chance of having your best character lose a couple of levels or take a meteor swarm from a 22nd level lich-nee M-U? If there are problems in campaigns, they typically stem from DMs who play intelligent monsters stupidly and then try to balance things out by creating killer monsters and death-dealing systems which require only idiot mentality to crock players. Let's start recognizing the problem and place the burden where it belongs — on the DM's shoulders.

If the lich is being treated unfairly, it is the DM, not AD&D. I'll play it versus anyone's 8th level cleric anytime.

Lew Pulsipher's huntsmen is one of the best monsters I've seen in some time! I recommend it to all AD&D players. If Lew gives his permission, it will certainly be included in a future monster manual-type work.

Finally, sincere congratulations to Jack Crane, who captured Tom Wham's likeness to perfection,

and to Bryce Knorr, who managed to capture. quite a measure of his vital essence in his article. Who isn't forced to admit that the engines of the Znutar *are* beauties . . .

E. Gary Gygax
Lake Geneva, WI

'Rooting for you'

To the Editor:

Out here in New York I'm a sort of part-time playtester/militia person down at SPI, and with the recent publication of *DragonQuest,* a lot of criticism has been directed at TSR and *D&D* in general. I just thought you'd like to know that there are a whole lot of people still rooting for you.

I've been playing *D&D* and *AD&D* for about three years now, and despite everything that's been said about it, I and my friends have never found anything as much fun to play. One of the major problems with *DragonQuest* was the overly complex combat system, which turned us off to the game right away. Why bother with another system when *AD&D* is so much more comfortable to play with?

We've molded some of the rules to fit our own tastes, but as a whole it remains pretty much the same as the original game system. Through *AD&D* we have found exactly what we wanted in a role-playing game.

The game lends itself perfectly to story-telling as well, and to date I have had published in the APA-Dud (a FRP fanzine) ten 8 + page episodes concerning the continuing adventures of a group of characters in my last campaign.

And so I just wrote to thank you for giving me a pastime that I don't think I'll ever quite grow out of. At age 14 I have slain dragons, fought side by side with great warriors, and seen a raft-load of goblins vanish into the maw of a creature that has been extinct for 80 million years. It sure beats television.

Matthew T. Ruff
Queens, N.Y.

EGG revisited

Dear Sirs:

Reading "EGG's Opinions" in the Out on a Limb section of TD *#41* prompted me to write this letter in response. Many times in past issues of this fine magazine Mr. Gygax has preached to us "ignorant" players about this or that. Now granted, much of what he says holds water, but it is not necessarily the content of what he states but the manner in which he states it which ticks me off: specifically, the l-am-Lord-of-All, Everything-I-say is-God's-Holy-Word syndrome.

If I understand the game correctly, the object is to have fun, and creativity is the whole idea behind it. In the preface of *The Players Handbook,* E.G.G. says, "Even the most important material herein can be altered and bent to suit the needs of individual campaigns." But this does not seem to be the attitude of that other E.G.G., who says, "Angels will never be a part of *D&D/AD&D* as long as I have anything to say. That treads too close." I ask Too close to what? The Bible? As Mr. Stenseth points out in his letter to *Dragon* #39, devils are in the Holy Book. Devils which possibly inhabit a real Hell are actually named in person in Mr. Gygax's *Monster Manual.* Now if that isn't treading close, what is?

With respect to E.G.G.'s stand on anti-paladins and critical hits, what skin is it off his teeth if an individual DM uses these rules in an otherwise "official" AD&D campaign? Anti-paladins sometimes can give relief (comic or otherwise) to a normally good-oriented campaign; and (at least in my opinion) some kind of critical hit/fumble table is desirable to offset the hit point system of *D&D/AD&D,* which otherwise provides that there is no risk of death to a 67 hit point character who wades into a pool of raving orcs and goblins! There is simply no way these low hit die creatures can pull off a realistically possible critical blow to a character such as this unless he has been fighting for a long time and weakening himself.

Actually, I greatly respect Mr. Gygax for his pioneering this wonderful fantasy role-playing hobby and (more specifically) his very good Advanced *Dungeons & Dragons* rules system. It is just that I don't like the way that he may be misleading people with the idea that these rules should be used as anything other than simple guidelines to be followed in the development of a good, healthy campaign.

Eric Robinson
New Haven, Conn.

Mr. Gygax's reply:

Eric, you seem to have D&D *confused with* AD&D. *The former promotes alteration and free-wheeling adaptation. The latter absolutely decries it, for the obvious reason that Advanced* D&D *is a structured and complete game system aimed at uniformity of play world-wide. Either you play* AD&D, *or you play something else!*

As to angels and devils, I of course referred to Judeo-Christianity. Obviously, while little objection can be made to the utilization and slaying of demons and devils, who would dare say the same of angels? Surely you can recognize that game use of such is absolutely out of the question for those of Judeo-Christian faith, or Moslems and many others as well.

Tell them you saw it in Dragon magazine

The Witch

(From page 9)

3rd level or lower in a 16-foot radius from the Witch, and has a duration of 2-5 (d4 + 1) turns. It affects victims the same as a *Charm Person* spell. If there is a leader with a group of men, he may dispel the charm if his Charisma plus a roll of d8 is 6 points or more higher than the Witch's Charisma. If the spell is not dispelled by a leader, each man within the area of effect must attempt a save vs. magic. A successful save negates the effect of the spell for that man only. If there are more men within range than the maximum number who can be affected, the spell will be directed against the lower-level men first. The

Witch spells

	First level	Second level		Third level		Fourth level
1	Change Self	Bless		Calm		Charm Monster
2	Charm Man I	Charm Man II		Clairvoyance		Control Fluid
3	Control Vapor	Detect Invisibility		Comfort		Cure/Cause Serious Wounds
4	Cure Wounds	ESP		Continual Light		Glyph of Warding
5	Darkness	Find Traps		Cure Disease		Hallucinatory Terrain
6	Detect Evil	Hold Person		Dissipate Vapor		Infravision
7	Detect Illusion	Hold Portal		Fireball		Levitate
8	Detect Poison	Identify		Invisibility		Mirror Image
9	Faerie Fire	Knock		Lightning Bolt		Neutralize Poison
10	Find Familiar	Locate Object		Mystic Rope		Plant Growth
11	Give Wounds	Magic Mouth		Phantasmal Force		Polymorph Other
12	Light	Nature Call		Phantom Light		Polymorph Self
13	Magic Boomerang	Pacify		Plant Entrapment		Seduction IV
14	Mending	Pit		Prot. Normal Missiles		Shock
15	Minor Quest	Purify Food & Drink		Remove Curse		Strength
16	Read Languages	Pyrotechnics		Seduction III		Wall of Water
17	Reflected Image	Seduction II				
18	Seduction I	Speak with Animals				
19	Sleep	Speak with Plants				
20	Unseen Servant	Speak in Tongues				

	Fifth level	Sixth level		Seventh level		Eighth level
1	Animal Growth	Animate Dead		Astral Projection		Charm Man III
2	Anti-Magic Shell	Destroy Life Level		Call Spirit		Clone
3	Charm Animal	Evaporate Fluids		Control Lycanthrope		Death
4	Immunity	Haste		Control Undead		Dispel Enchantment
5	Insect Plague	Leomund's Secret Chest		Earthquake		Mass Polymorph
6	Monster Summoning I	Lower Water		Fire Storm		Reincarnation
7	Oracle	Seduction VI		Geas		Rust Monster Touch
8	Produce Flame	Telekinesis		Legend Lore		Seduction VIII
9	Seduction V	True Sight		Love		Summon Devil
10	Slow	Vision		Seduction VII		Temporary Resurrection
11	Spirit	Wards of Defense		Stone to Flesh		Wither
12	Teleport	Worship		Wall of Ice		Youth
13	Transmute Rock to Mud					
14	Weakness					
15	Water Breathing					
16	Wizard Eye					

General notes on Witch spells

Immunity: All djinn, efreet and Clerics are immune to the effects of a spell cast by a Witch if that spell is *not* described as "Identical to the _____ spell of the same name," where "_____" is the name of another spell-casting character class.

Alignment restrictions: Several Witch spells are described as only usable by Witches of certain alignments. In many other cases, the use of a spell may be contraindicated by the nature of the spell as regards the alignment of the spell caster. DMs who choose to make the Witch a non-player character in their campaign should use great discretion in the selection and use of certain spells by a Witch of a particular alignment.

Material components: All spells described as "Identical to the _____ spell of the same name" will have verbal, material, and/or somatic components as required by their listing in the *Players Handbook*. All other spells are considered to require at least verbal and somatic components, with material components left to the discretion of the DM employing the Witch as a NPC. It would be permissible to require no material component for such spells, and it would certainly also be permissible to assign particular material components to some or all of such spells.

DM discretion: As is usually the case with "unofficial" variants of this nature, the discretion of the DM is to be used in all cases where a

High Secret Order spells

1	Banish	11	Prismatic Spray
2	Circle of Blindness	12	Reflection
3	Combine	13	Seek
4	Dissipation	14	Solidify
5	Find the Path	15	Transport Via Plants
6	Guards And Wards	16	Vaporize
7	Intensify	17	Volcanic Circle
8	Maze	18	Weight Concentration
9	Paralyzing Pit	19	Wind Walk
10	Prismatic Sphere	20	Write

description or explanation may seem *vague* or incomplete. The strictures set forth here are intended only as guidelines, and each DM should feel free to change any particular aspect of a spell (or any other part of the Witch description) to suit the preferences and/or needs of the individual and his/her campaign.

Casting time: To conserve space, casting times are not listed in the explanations/descriptions for each spell. The following general rules apply: Casting time for any spell described as "identical to" or "generally the same as" an existing spell is the same as described in the *Players Handbook* for the spell referred to. Casting time for any other spell of eighth level or lower is a number of segments equal to the level of that spell. Casting time for any High Secret Order spell, including spells from the *PH*, is 9 segments — except for *Banish*, which has a casting time of 5 segments.

spell will not work on any man who has taken damage from any other action of the same Witch during the current encounter.

Control Vapor — Range is 10 feet times the level of the Witch, area of effect is a 3" diameter sphere. A quantity of gas or vapor may be controlled and moved about, with a maximum movement of 6" per round. The spell caster may move while controlling the gases, but may not begin casting another spell while the control is being maintained. The duration of the spell is 1 turn, or until dispelled.

Cure Wounds — Usable only by Witches of Good or Neutral alignment. By touching one character or creature, the Witch can heal from 1-6 points of damage. Neutral Witches cannot use *Cure Wounds* and *Give Wounds* on the same day.

Darkness — Identical to the first-level Illusionist spell of the same name. Only Evil and Neutral alignments may employ this spell.

Detect Evil — Identical to the first-level Cleric spell of the same name.

Detect Illusion — Identical to the first-level Illusionist spell of the same name.

Detect Poison — By touching a character or creature, the caster can detect the presence of poison in that creature and determine what measures, if any, can be taken to neutralize the poison.

Faerie Fire — Identical to the first-level Druidic spell of the same name.

Find Familiar — Identical to the first-level Magic-User spell of the same name.

Give Wounds — Usable only by Witches of Evil or Neutral alignment. By touching one character or creature, the Witch can cause from 1-6 points of damage. Neutral Witches cannot use *Give Wounds* more than once per day.

Light — Identical to the first-level Cleric spell of the same name. Usable only by Witches of Good alignment.

Magic Boomerang — Range 2", maximum duration 10 rounds. This, magical missile is plus 3 to hit if cast by a Witch of level 1-16 and plus 4 to hit if cast by a Witch of level 17 or higher. The boomerang may be thrown around corners if the caster is in plain view of the corner and has just seen an opponent go in that direction, but the missile is only plus 1 to hit when thrown around a corner. The boomerang will damage opponents who require magic weapons to be hit. It may be thrown once each round for up to 10 rounds, scoring 1 point of damage for each successful hit, or it may be thrown once only for a fixed amount of damage (if it hits). If thrown once, damage caused is 4 points for a caster of levels 1-3, 5 points for a caster of levels 4-6, 6 points for levels 7-9,8 points for levels 10-12, 10 points for levels 13-16 and 12 points for levels 17 and higher. The caster may specify sub-dual damage only, as per the procedure for subdual outlined for dragons in the *Monster Manual.* The spell is usable once per day.

Mending — Identical to the first-level Magic-User spell of the same name.

Minor Quest — Range 2", duration 6 hours, area of effect 5" diameter sphere. The spell will affect up to 12 experience levels' worth of humanoid opponents, or up to six levels (hit dice) worth of monsters, with lowest-level opponents in a group affected first. The caster must be able to verbally communicate with her opponents for the spell to work. By using this spell, the Witch can send her attackers away from her on an imaginary errand for themselves, such as going to town for supplies or going to a nearby river to get water. If the intended victim or victims fail a saving throw, they will be compelled to attempt the errand, provided that it poses no direct threat to their safety or well-being. There is a chance of 20% plus 1% per level of the caster that the quested being or beings will forget all about the Witch after the spell has worn off or after the quest is completed.

Read Languages — Identical to the first-level Magic-User spell Comprehend Languages, except that only written communications may be understood.

Reflected Image — Range 4", duration 1 day per level of the caster or until dispelled, area of effect up to 2" by 2". This spell enables a Witch to form a picture on any reflecting surface.

Seduction I — Range 6", duration 2 turns or until dispelled, area of effect one man. Spell causes the affected man to cast aside all weapons, armor and clothing in an attempt to seduce the, Witch, leaving the victim virtually defenseless to attacks from the Witch or any

other character or creature. Immediately after the spell wears off or is dispelled, the victim can retrieve one of his dropped weapons on a roll of 11 or more on d20. If the roll is 16 or more, the victim may also retrieve a shield and helmet. Rolls may be repeated each round until successful, as long as the victim stays within grasping range of the weapon or other object to be recovered. The saving throw for this spell is computed by adding the *Seduction* spell level (1 through 8) to the Charisma score of the Witch and subtracting the Wisdom score of the intended victim. The resulting number is used as a modifier (plus or minus) to a roll of d20. The adjusted die roll must be equal to or greater than a certain number, depending on the class of the intended victim, for the save to be successful. Fighters and Rangers need a 13 to save, Thieves and Assassins 12, Paladins 10, Magic-Users and Illusionists 9, and Clerics, Druids and Monks need 8 to save.

Sleep — Identical to the first-level Magic-User spell of the same name, except in the number of creatures which can be affected. The spell will affect from 2-16 creatures of 1 hit die (or level 1), 2-12 creatures of 1 + 1 to 2 hit dice (or level 2), 1-6 creatures of 2 + 1 to 3 hit dice (or level 3) and O-l creatures of 3 + 1 to 4 hit dice (or level 4). Each group is rolled for separately, making it possible for the spell to affect up to 35 creatures at one time.

Unseen Servant — Identical to the first-level Magic-User spell of the same name.

Second level

Bless — Identical to the first-level Cleric spell of the same name, except that only Good and Neutral Witches may cast.

Charm Man II — Same as *Charm Man I,* except that duration is 5-10 (d6 +4) turns and number of men affected is 7-12 (d6 + 6) of 4th level or lower.

Detect Invisibility — Identical to the second-level Magic-User spell of the same name.

ESP — Identical to the second-level Magic-User spell of the same name, except that the character or creature to be affected must be touched.

Find Traps — Identical to the second-level Cleric spell of the same name.

Hold Person — Identical to the second-level Cleric spell of the same name.

Hold Portal — Identical to the first-level Magic-User spell of the same name.

Identify — Identical to the first-level Magic-User spell of the same name.

Knock — Identical to the second-level Magic-User spell of the same name.

Locate Object — Identical to the second-level Magic-User spell of the same name.

Magic Mouth — Identical to the second-level Magic-User spell of the same name.

Nature Call — Range 12" radius around Witch. The spell summons from 1-10 small birds or mammals (up to the size of a squirrel or hawk) or one creature as large as an eagle or a wolf. The spell allows communication with the summoned creatures, enabling the caster to give the creatures one of two orders. The summoned creatures can be made to rush at an opponent and fake an attack, causing confusion in monsters of animal intelligence or lower and causing more intelligent opponents to attack at -2 to hit for a duration of 1 turn. The summoned creatures cannot be forced to rush at a character or creature they would normally flee from. Summoned creatures can also be made to act as messengers, carrying any object their size will permit them to carry for up to 3 days.

Pacify — Range 6", duration 4 turns plus 1 turn per level of caster area of effect 1" x 1" x 2". The spell will affect from 1-8 creatures of 6 hit dice or less, causing those who fail a saving throw to cease combat and either leave the scene or lie down on the spot to rest (50% chance of each). Pacified characters or creatures will not harm the Witch or her party as long as the pacified creatures are not harmed. A pacified creature is allowed another saving throw each time that creature is attacked while under the influence of the spell. The spell does not affect undead.

Pit — Range 6", area of effect 4". The spell creates a 20-foot-deep

and 20-foot-wide pit anywhere within the area of effect. The spell may only be used in an outdoor environment, and cannot be employed inside a structure or enclosure or underground. If used as an offensive measure, intended victims are permitted a saving throw. A successful save made by a stationary opponent means the caster misjudged the target's position or distance from the caster, and the pit is formed at a location 20 feet away from the intended victim or victims. A successful save made by an intended victim who is in motion means that the target has a 70% chance of avoiding the pit during the next round. A victim who falls into the pit will take 2d6 damage if stationary before the fall, 3d6 if moving before the fall. The spell remains in effect until 6 creatures have fallen into the pit, or until it is dispelled.

Purify Food & Drink — Identical to the first-level Cleric spell of the same name, except that only Good Witches may cast it.

Pyrotechnics — Identical to the second-level Magic-User spell of the same name.

Seduction II — Same as *Seduction I,* except for determination of saving throw.

Speak with Animals — Identical to the first-level Druidic spell of the same name.

Speak with Plants — Identical to the fourth-level Druidic spell of the same name.

Speak in Tongues — Duration 2 turns plus 1 turn per level of caster. The spell enables a Witch to understand the language of any intelligent entity and communicate with that entity in that language. No saving throw allowed. Only one language may be understood and spoken for each casting of the spell, but it is possible to cast the spell again (while the first casting is still in effect) and understand up to three languages at once (with three separate castings).

Third level

Calm — Area of effect 7" radius from caster, duration 6 turns. Number of characters or creatures affected is unlimited within the area of effect. All insects, animals, humanoid types, and monsters of 5 hit dice or less will lose their will to fight, even if currently engaged in combat to the death. Saving throws are made at -2. The magic resistance of any intended victim is lowered by 15% (subtraction) from its normal magic resistance for purposes of determining whether this spell is successfully cast. Every attack on a calmed being entitled that being to another saving throw at + 3. Members of the Witch's party are unaffected by the spell unless one or more of them is attacking the Witch. The caster has no control over beings who are calmed after the spell has taken effect.

Clairvoyance — Identical to the third-level Magic-User spell of the same name.

Comfort — Range 2", duration 36 turns (6 hours), number of creatures affected up to 10. Recipients of the benefit of this spell will feel no pain, heat, cold, hunger, thirst or exhaustion and need not eat or rest for the duration of the spell. The spell does not negate normal damage taken, but it does negate the effects of a *Wand of Fear,* Drums of Panic, any similar magic item, or a Sleep spell. Recipients receive a + 1 to all saving throws for the duration of the spell.

Continual Light — Identical to the third-level Cleric spell of the same name.

Cure Disease — Identical to the third-level Cleric spell of the same name.

Dissipate Vapor — Range 1" per level of the caster, duration 2 turns, area of effect 5" x 5" x 5". This spell disperses any gaseous substance. Creatures with intelligence (such as an air elemental) are entitled to a saving throw. The movement rate of the dissipating gas is 6".

Fireball — Identical to the third-level Magic-User spell of the same name, except that only an Evil or Neutral Witch may cast it, and only one Fireball may be cast in a day.

Invisibility — Identical to the second-level Magic-User spell of the same name.

Lightning Bolt — Identical to the third-level Magic-User spell of the same name, except that only Evil and Neutral Witches may cast it, and only one Lightning Bolt may be cast in a day.

Mystic Rope — Range 10", duration 2 turns plus 5 rounds for each level of the caster above 6th level, or until the rope is destroyed or dispelled. The spell creates a magical rope in the Witch's hand or on the ground in front of any creature designated by the Witch who is within range. The rope can be of any length desired up to 100 feet. It will unerringly carry out the Witch's orders to move about, attach itself to any solid object so that characters can pull on it or use it to climb or descend a surface, or ensnare up to six small, three man-sized, or one giant-sized creature. In order to ensnare second and subsequent opponents, the rope must first successfully ensnare the creature upon whom the ensnarement is currently being attempted. The rope can attack only one potential victim at a time. Any part of the rope not being used to tie up a character can move at a rate of 9", and will drag an already ensnared creature around in an attempt to tie up other victims. The rope is considered to have a strength of 19. Saving throws are allowed to any creature in danger of being tied up, but a new saving throw must be made at the start of every round in which the danger still exists. Saving throws in the third and subsequent rounds are made at + 2. Any creature being chased by the rope is -1 to hit other opponents in that round. Actual ensnarement, once a saving throw is failed, takes one full round, after which the victim is rendered helpless until and unless the rope can be cut or untied by the victim or destroyed by an attack form which will damage it. The rope has 1 hit point for each 4 feet of length, and has a saving-throw number of 12 against all attack forms which can harm it. The rope can be destroyed by *Dispel Magic* or *Disintegrate* if it fails its save. The breath weapon of a dragon, strong acid, and magical fire or lightning will all cause damage to the rope, and it will be destroyed and immediately disappear if its hit points are reduced to less than one-third of its original total. Normal weapons have no effect on the rope, but magical weapons can cut through the rope in 2 rounds. The rope suffers no damage from such blows, but will simply become two separate pieces of rope, each piece retaining the proper proportion of the rope's current number of hit points. Any captive with exceptional Strength (17 or above) has a chance of freeing itself in each round after becoming ensnared, but must save at -2 in the round after becoming freed in order to avoid immediately being tied up again. The percentage chance for a victim to free itself is 5% for a captive of 17 Strength, 10% for Strength 18/01 to 18/50, 15% for 18/51 to 18/75, 20% for 18/76 to 18/90, 30% for 18/91 to 18/99, 40% for 18/00, 50% for Strength 19, 55% for 20, 65% for 21, 75% for 22, 85% for 23 and 95% for Strength 24. A victim may make an attempt to free itself once per round. Dragons or dragon-sized creatures have a constant 80% chance per round to free themselves from the rope, but the percentage drops to 40% if the dragon is ensnared about the head, so as to render its breath weapon useless. Dragons may attempt no offensive action while trying to break an ensnarement about the mouth.

Phantasmal Force — Identical to the third-level Magic-User spell of the same name.

Phantom Light — A mobile *Faerie Fire* that will either follow behind the Witch and her party or lead the way, at a distance of up to 12". Identical in all other respects to the regular spell.

Plant Entrapment — Range 5", duration 2 turns, area of effect 2" x 2". Tree branches, grasses, shrubs and the like within the area of effect will grab at and attempt to hold motionless all living and undead creatures within their reach, and may attempt to disarm or strangle an intended victim if the Witch orders the attempt. If a victim fails to save against the spell, there is still a chance for the victim to free itself manually from the grasp of the plants, with the possibility of success dependent on the size and strength of the plant life doing the entrapping.

Protection from Normal Missiles — Identical to the third-level Magic-User spell of the same name.

Remove Curse — Identical to the third-level Cleric spell of the same name.

Seduction III — Same as *Seduction I,* except for determination of saving throw.

Fourth level

Charm Monster — Identical to the fourth-level Magic-User spell of the same name.

Control Fluid — A Witch may control an amount of liquid equal

to 6 cubic feet for each level of experience of the Witch. For a maximum duration of 3 turns, the liquid may be made to move at the Witch's directions at the rate of 3" per round. The Witch may herself move about while this spell is in effect, but she may not begin to cast another spell until this spell ends or is dispelled.

Cure/Cause Serious Wounds — Generally the same as the fourth-level Cleric spell Cure Serious Wounds (reversible). Only Witches of Good or Neutral alignment can Cure, and the spell will restore 3-13 (2d6 + 1) points of damage. Only Witches of Evil or Neutral alignment can Cause, and the spell will administer 2-12 (2d6) points of damage.

Glyph of Warding — Identical to the third-level Cleric spell of the same name.

Hallucinatory Terrain — Identical to the fourth-level Magic-User spell of the same name.

Infravision — Identical to the third-level Magic-User spell of the same name.

Levitate — Identical to the second-level Magic-User spell of the same name.

Mirror Image — Identical to the second-level Magic-User spell of the same name.

Neutralize Poison — Identical to the fourth-level Cleric spell of the same name.

Plant Growth — Identical to the fourth-level Magic-User spell of the same name.

Polymorph Other — Identical to the fourth-level Magic-User spell of the same name.

Polymorph Self — Generally the same as the fourth-level Magic-User spell of the same name, except that the Witch may only use the claw and bite attacks of the creature which is assumed, and not any special attacks.

Seduction IV — Same as *Seduction I,* except for determination of saving throw.

Shock — Area of effect 6" radius of Witch, duration 1 round. The casting of this spell creates a blast of electrical energy emanating in all directions from the Witch, doing 4-32 points of damage to each character or creature within the 6" radius. The spell affects friends and enemies alike. A successful saving throw cuts damage in half.

Strength — Identical to the second-level Magic-User spell of the same name.

Wall of Water — Range 3", duration 6 turns, area of effect up to 4" wide, 4" high, 1" thick. The casting of this spell creates a magical barrier of water which is impervious to normal fire, but not to a *Fireball* or other magically created flame. Creatures of flame take 5-30 points of damage when passing through it. The wall's swirling currents block missile fire, including Magic Missile and Magic Boomerang. Any living or undead thing with less than 5 hit dice cannot pass through the wall. Creatures with 5 or more hit dice can pass through, but will take 3-18 points of damage in doing so. Creatures which can pass through it will need 2 rounds to do so, unless the creature has Strength of 18/51 or greater, in which case it moves through at its normal movement rate. The wall cannot be used to create a Water Elemental. The wall must have one of its sides resting on the ground or floor. The spell caster may pass through the wall unharmed, and may fill up to 5 water flasks from it without harm. Any water stored in this manner will lose all its magical properties. When the spell ends or is dispelled, the water does not disappear but instead becomes normal water and flows out along "the surface it is contacting.

Fifth level

Animal Growth — Identical to the fifth-level Druidic spell of the same name.

Anti-Magic Shell — Identical to the sixth-level Magic-User spell of the same name.

Charm Animal — Generally the same as the second-level Druidic spell *Charm Person or Mammal,* except that the spell affects only non-humanoid animals.

Immunity — Duration 3 hours for each experience level of the caster. The character or creature touched by the Witch after the casting of the spell is immune to diseases and poisons for the duration of

Tell them you saw it in Dragon magazine

the spell. Only one individual (or the Witch herself) may be affected with one casting, and the spell can only be used once per day.

Insect Plague — Identical to the fifth-level Cleric spell of the same name.

Monster Summoning I — Identical to the third-level Magic-User spell of the same name.

Oracle — Generally the same as the fifth-level Cleric spell *Commune,* except that the spell can be used only once per week,

Produce Flame — Generally the same as the second-level Druidic spell of the same name, except that the flame does not have to originate from the caster's hand and may be created anywhere within a 3" radius of the Witch.

Seduction V — Same as Seduction I, except for determination of saving throw.

Slow — Identical to the third-level Magic-User. spell of the same name, except that the spell may only be cast by Witches of Good or Neutral alignment.

Spirit — Duration 4 plus 1-8 turns, range touch. The spell allows the Witch or any one character or creature she touches to have a noncorporeal body that can pass into and through, objects. The recipient of the spell becomes transparent, but the outline of its body can be seen. Only lateral movement is allowed, at a rate of 12" per round. Normal weapons and missiles have no effect on a creature in *Spirit* form, magic weapons do half damage, and offensive spells are only 30% effective (15% if a save is made). Combat is possible with other noncorporeal forms such as Shadows, Spectres, Ghosts and Wraiths, as well as elementals of the medium through which the recipient is passing. The recipient of the spell may cast no spell higher than level 2 against opponents not in spirit form which cannot do full damage to the recipient.

Teleport — Identical to the fifth-level Magic-User spell of the same name.

Transmute Rock to Mud — Identical to the fifth-level Magic-User spell of the same name.

Weakness — Duration 1 turn per experience level of the caster, range touch, area of effect one individual. The spell cuts the victim's Strength in half (fractions rounded up) for the duration of the spell or until dispelled. A Strength of 18/01 or greater is reduced to 10.

Water Breathing — Identical to the third-level Magic-User spell of the same name.

Wizard Eye — Identical to the fourth-level Magic-User spell of the same name.

Sixth level

Animate Dead — Identical to the third-level Cleric spell of the same name.

Destroy Life Level — Duration 1 turn or 2 touches, whichever comes first. All saving throws made at -5. The Witch must make a successful roll to hit the victim's armor class for the spell to work. Witches of level 20 and higher are allowed a duration of 2 turns or 3 touches. The effect of the spell is to drain life energy levels, identical to the effect of a Wight.

Evaporate Fluids — Same as Dissipate Vapor, except that the spell is effective against liquids instead of gases or vapors.

Haste — Identical to the third-level Magic-User spell of the same name.

Leomund's Secret Chest — Identical to the fifth-level Magic-User spell of the same name.

Lower Water — Identical to the fourth-level Cleric spell of the same name.

Seduction VI — Same as *Seduction I,* except for determination of saving throw.

Telekinesis — Identical to the fifth-level Magic-User spell of the same name.

True Sight — Identical to the sixth-level Illusionist spell of the same name, except that only Witches of Good alignment may cast this spell.

Vision — Duration 1 turn for each 7 levels of experience of the caster (fractions do not count). This spell enables the Witch to make any transparent or reflecting object into a crystal ball for one viewing. A crystal ball created in this manner does not count as one of the re-

quired items for a Witch desiring admission to the High Secret Order.

Wards of Defense — Duration 5 segments per experience level of the caster. The spell creates a stationary force field of a 2" radius around the Witch, shielding her from all magical or physical attacks for the duration of the spell or until it is dispelled. The Witch may cast spells of level 3 and lower from inside the field, and may fire missiles from within the field. The Witch may move about within the field, but if she moves up to or beyond the 2" radius from her original position, the spell is dispelled.

Worship — Range 12", duration 3 turns per level of the caster or until dispelled. The spell affects one intelligent (semi-intelligent or higher) creature, regardless of hit dice. Characters or creatures with magic resistance are entitled to a saving throw as usual, and will have their magic resistance reduced by a factor of 90% for purposes of determining whether the spell takes effect. Characters or creatures without magic resistance save at -2. The effect of the spell is to put the entity into a trance from which it cannot be revived until the spell expires or is dispelled. The victim will obey simple commands from the Witch, and if the victim has spell-casting capability it will cheerfully cast one spell from its repertoire (of the Witch's choice) on behalf of the Witch.

Seventh level

Astral Projection — Identical to the seventh-level Cleric spell Astral Spell.

Call Spirit — Range 2" from corpse containing spirit to be called. No saving throw allowed. The spell must be cast at night, and the name of the deceased must be known to the Witch before casting. One round after casting, the spirit of the deceased character or creature is summoned to the Witch. She may then ask the spirit four questions of any sort, and the spirit is compelled to answer truthfully if the answer is known to it or can be obtained by it. Before any questions are asked, the spirit must be told whether it is supposed to search the spirit world for the answer(s) or to rely entirely on its own knowledge. There is a base chance of 50% that the spirit will know the answer to any question(s) asked of it. This chance is adjusted upward by 20% if a search of the spirit world is called for. However, a search of the spirit world will take from 5 rounds up to one day, depending on the difficulty or complexity of the question, per question. If a spirit does not know and is unable to discover the answer to a question, it will inform the caster of that fact. The spell lasts until dispelled, or until the caster has received four responses from the spirit.

Control Lycanthrope — Range 12" radius of the caster, duration permanent or until dispelled. No saving throw allowed. Any and all lycanthropes within range are affected, and will not automatically attack the caster. However, for each day or part of a day the spell remains in effect, there is a 5% chance (cumulative) of the affected creature(s) breaking the spell and attacking the Witch. (Roll separately for each creature.)

Control Undead — Same as *Control Lycanthrope,* except that the spell affects any and all undead creatures within range.

Earthquake — Identical to the seventh-level Cleric spell of the same name.

Fire Storm — Identical to the seventh-level Druidic spell of the same name.

Geas — Identical to the sixth-level Magic-User spell of the same name.

Legend Lore — Identical to the sixth-level Magic-User spell of the same name.

Love — Range touch, duration permanent or until dispelled. The spell is usable only by Witches of Good or Neutral alignment. The spell acts as a permanent love *potion* if the intended target fails its saving throw. The spell can only be removed by a *Limited Wish* or a *Wish,* Only one target can be affected for each casting of the spell.

Seduction VII — Same as *Seduction I,* except for determination of saving throw.

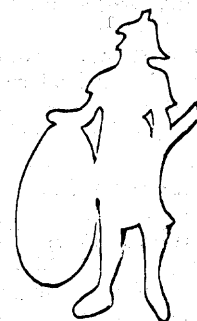**Stone to Flesh** — Identical to the sixth-level Magic-User spell of the same name.

Wall of Ice — Identical to the fourth-level Magic-User spell of the same name.

Eighth level

Charm Man III — Same as *Charm Man I,* except that the spell affects 9-16 (d8 + 8) men of level 5 or lower.

Clone — Identical to the eighth-level Magic-User spell of the same name.

Death — Range 12", duration 1 round, area of effect 4" x 4". This spell instantly kills from 2-16 creatures (undead included) within the area of effect, as long as the intended victims have 7 or fewer hit dice. Or, one creature of more than 7 hit dice can be killed. No saving throw is allowed in either case. The effects of this spell can be negated if a successful Dispel magic has been cast earlier in the same round, or by a Dispel Enchantment spell cast by another Witch (see below).

Dispel Enchantment — Range 12" for creatures, touch for magic items. This incantation dispels any type or level of spell which is currently in effect within range of the Dispel Enchantment spell, or renders useless any single magic item which is touched by the caster. No saving throw allowed. Duration of the spell is 1 round for dispelling spells, 1 turn for neutralizing magic items.

Mass Polymorph — Range 12", area of effect 6" x 6" x 6". Caster may polymorph up to 10 man-sized creatures, as per the *Polymorph other* spell. Saving throw is made at -3 for each creature, -4 if only one or two creatures are intended to be affected. In addition, any character or creature which makes a successful system shock roll has no chance of being polymorphed. Up to three different types of creatures may be among the creatures which are changed into; for example, in a group of at least three targets, the Witch could turn one or more of them into a cat, one or more into a dog, and one or more into a mouse. Creatures larger or smaller than man-sized will cause the maximum number affected to be altered accordingly, with two small-sized creatures equivalent to one man-sized creature, and two or three man-sized creatures equivalent to one large-sized creature.

Reincarnation — Identical to the sixth-level Magic-User spell of the same name.

Rust Monster Touch — Duration 1 turn or until dispelled, range touch. The spell affects all ferrous metals as if they had been touched by a Rust Monster, and can affect as many items as the Witch can touch within the duration of the spell. Magical items made of metal get a save at -4; otherwise, no saving throw allowed.

Seduction VIII — Same as *Seduction I,* except for determination of saving throw.

Summon Devil — Usable only by Witches of Evil alignment. The spell is generally the same as the fifth-level Magic-User spell Conjure Elemental, except that the conjured devil will vanish without attacking should the Witch's concentration be disturbed. Arch-devils cannot be conjured, and any intelligent devil that is conjured and performs a service for the Witch may claim a service from her at any future time. Protection from Evil must be cast by a Cleric or Magic-User in the Witch's party, or the Witch herself must burn a blue candle, before the spell can be cast. No saving throw allowed.

Temporary Resurrection — Duration 2 days per experience level of the caster, range 6", only one character or creature can be affected on each casting. The spell will cause the affected character or creature to be brought back to life with its full powers. No saving throw allowed. The spell is reversible, with Temporary Death causing the affected creature to be rendered lifeless for the duration. A saving throw is allowed for the reverse of the spell. Only Witches of Evil or Neutral alignment may cast Temporary Death.

Wither — Duration 1 turn or 2 touches, whichever comes first. The spell will cause any character or creature which is touched to immediately age 100 years. Intelligent creatures (low intelligence or higher) are allowed a saving throw.

Youth — Duration 2 rounds, usable once per day. Affects one character or creature per casting of the spell. Anyone or anything touched becomes 10 years younger for the duration of the spell.

High Secret Order spells

Banish — Range 24", area of effect 2" x 4" x 4". The effect of this spell is to send any character or creature (including another Witch) or

an inanimate object which has been animated straight to Hell, with a 40% chance of the banished creature or thing appearing directly in front of a very irritated major devil. The spell affects one creature or thing only, but is infallible and operates regardless of any attempts to dispel or counteract it. Even creatures the Witch cannot actually detect may be banished if one is threatening her well-being in a direct way, as long as that creature or thing lies within the spell's area of effect.

Circle of Blindness — Range 7", area of effect 3" radius of impact point, duration 3 turns. No saving throw. All Witches are immune to the effects of this spell. Within the area of effect, the spell neutralizes normal vision and hearing and negates the effects of the following spells: *ESP, Detect Invisibility, Detect Magic, Detect Evil/Good, Locate*

Object, Seek, Clairvoyance, Clairaudience, lnfravision and *Wizard Eye.* The spell also renders useless any magic item which offers any sort of detection ability. The circle is immobile, and victims may blunder out of the area of effect. The only other ways to counteract the effects of the spell before it wears off are Wishes of any sort, the Witch spell *Dispel Enchantment,* or by the intentional premature dispelling of the spell by the caster.

Combine — This spell allows the caster to combine the casting of two or more spells, not to exceed a total of 7 spell levels. Range, duration and area of effect of the combination spell are determined according to the smallest and/or shortest such figures for the spells involved.

Dissipation — Range 5", area of effect 4" x 4" x 4". The spell enables a Witch to disperse any single elemental, cloud or mist or any magically created wall (including a *Wall of Force).* The duration is 5 rounds for any cloud or mist, 1 round for any other object dispersed.

Find the Path — Identical to the sixth-level Cleric spell of the same name.

Guards And Wards — Identical to the sixth-level Magic-User spell of the same name.

Intensify — Range 15" (outdoors only), duration 1 turn, area of effect 1/2 mile square. This spell multiplies the power of one currently existing natural phenomenon: A light breeze would become a hurricane-strength wind, the sound of rustling leaves would become a deafening tumult, a sprinkle of rain would become a flash flood. *Dispel Magic* has no effect on this spell.

Maze — Identical to the eighth-level Magic-User spell of the same name.

Paralyzing Pit — Range 8". The spell, when cast outdoors, causes the immediate formation of a pit 2" x 2" x 2". Victims falling into the pit, either upon its formation or in subsequent rounds, automatically take 2-12 points of damage from the fall. In each round after the fall, a victim must make a saving throw vs. magic or be paralyzed. The paralyzation feature of the pit lasts for 6 rounds after the formation of the pit, but the pit is permanent and will continue to inflict the 2-12 points of damage to anyone or anything which falls into it later. When the spell is cast in a dungeon or inside any other type of enclosure, no pit is formed; instead, a paralyzation field 1" thick and 2" wide, to the maximum possible height, is formed. The field lasts for 12 rounds. Victims are allowed a saving throw at + 1, and if a save is failed the victim is paralyzed for 2 rounds. Victims are entitled to a new saving throw every second round they are in the field, but must make a successful save in two consecutive rounds to avoid being paralyzed all over again. The spell caster may enter the pit or the field without being adversely affected.

Prismatic Sphere — Identical to the ninth-level Magic-User spell of the same name.

Prismatic Spray — Identical to the seventh-level Illusionist spell of the same name.

Reflection — Duration 2 turns, area of effect immediate area around spell caster. This spell creates a shimmering cloud around the Witch, causing any magical attack used against her to be turned against the attacker. Attacks with normal weapons have no effect and are not reflected. The spell will not reflect the effects of a Banish spell or any detection spell. Banish will still work, and all detection spells will simply have no effect.

Seek — By casting this spell, a Witch immediately gains the ability to determine the location of any single item, place, or creature and visualize all major aspects of its immediate surroundings (within 5"). She will be able to tell generally in what part of a world or area the thing being sought exists, and the closer she actually is to the thing being sought, the more definite her general idea will be. The spell may be used by a Witch for her own benefit, or she may be induced to cast it on behalf of another character or creature, as long as that individual is of the same specific alignment as the Witch. When the spell is performed on behalf of someone else, the Witch must be provided with an extremely detailed description of the item being sought. As payment for her service, the Witch will require a magic item in the individual's possession (50% chance) or a sum of from 10,000-40,000 gold pieces.

Solidify — Range 3", area of effect 2" x 2" x 2". By casting this spell, the Witch can cause the atmosphere within the area of effect to solidify. The solidifying process takes 5 rounds, after which any creature(s) within the area of effect will be trapped and unable to move. The atmosphere forms into a rock-like substance which is solid and hard, but porous enough to allow trapped creatures to breathe. The substance is not affected by Dispel Magic or Dissipation or any other similar spell.

Transport Via Plants — Identical to the sixth-level Druidic spell of the same name.

Vaporize — Range 3", duration 10 rounds, area of effect 4" wide x 2" deep x 2" high. Any rock, mineral matter, or metal in the affected area is turned into a thick fog which can be blown away. Dispel Magic has no effect on this spell.

Volcanic Circle — Range 8", duration 3 rounds. The spell creates a circular line of cohesive lava 1" wide by 1/4" deep which radiates outward from the point of origin at the rate of 12" per round. Creatures which the lava passes beneath will take 8-80 points of damage from the molten rock. Creatures immune to normal fire are unaffected. The spell caster is likewise unharmed. Ground which has already been passed over by the circle is safe to walk on. *Dispel Magic* has no effect on this spell.

Weight Concentration/Dilution — Range 10", duration 6 turns, area of effect up to 10 creatures or objects. The spell enables the Witch to triple a target's weight, making it move more slowly, become unable to fly, etc. *Weight Dilution,* the reverse of the spell, causes a target's weight to be reduced to one-tenth of its normal amount, meaning that strong winds could blow away men, wagons, or other normally heavy objects. Targets are allowed saving throws. *Dispel Magic* has no effect on this spell.

Wind Walk — Identical to the seventh-level Cleric spell of the same name.

Write — Identical to the first-level Magic-User spell of the same name.

THE ELECTRIC EYE
COMPUTER TECHNOLOGY AND TERMINOLOGY
FOUR FROM SPACE ON TAPE

by Mark Herro

SPACE GAMES-3, a package of four programs (on one cassette) from Creative Computing Software, is the subject of this month's column. The $7.95 package includes a program cassette, a plastic cassette case, and a little instruction booklet. The instruction booklet is folded to fit inside the cassette case—a nice, convenient touch. Abbreviated instructions are also included within each program. At present, SPACE GAMES-3 is available for Level II, 16K TRS-80's only. The programs in the package Include: *ULTRA TREK,* a real-time, advanced version of the ever-popular Star Trek game; *ROMULAN,* an attempt to destroy an invisible enemy spaceship; *STAR WARS,* a target-like game; and *STAR LANES* a stock market-like business game.

Ultra Trek

One of the many versions of Star Trek on the market *(see Dragon #38), Ultra Trek* pretty much follows the standard Trek format. There are a few differences, however, that make this version stand out.

The bulk of this game is written in BASIC, but a machine-language subroutine must be loaded separately. The subroutine handles the "real-time" program clock and some display functions. An unfortunate consequence of this method is that the computer must be turned off and back on again at the end of the game. High memory must be reserved for the subroutine before starting the game.

The objective of *Ultra Trek,* like most Trek games, is to destroy the Klingon invaders. Unlike other Trek games, though, there are two types of Klingons The Enterprise must destroy all the Klingon "Battlestations" it can find, which can't move but are hard to destroy, and at least ten regular Klingon warships, which aren't as powerful as the "Battlestations" but do move. As with other Trek games, there is a time limit, but unlike other versions, Ultra Trek's "clock" runs continuously, instead of incrementing by a given amount after a command. This means you can't just sit around thinking of what to do next; you've got to do it *now.* That's why they call it "real-time."

The *Ultra Trek* universe is composed of 64 "quadrants" in an 8 X 8 grid. Each quadrant is further divided into an 8 X 8 "sector" grid. *Ultra Trek* provides three ways of getting around in this universe: warp engines, for moving from one quadrant to another; impulse engines, for getting around within a quadrant; and a "hyperspace jump," which places the Enterprise in a random spot in the universe without

using any power. The "hyperspace jump" is usually a last-resort measure, for those times when ship's power is at a critically low level and the regular engines would require too much power. Using the engines produces heat within the ship; if the engines are used for an extended move, there may be an explosion.

Power must also be allocated to the ship's defensive shields. Unlike other versions of Star Trek I've seen, *Ultra Trek's* Enterprise *can* survive enemy attacks without the shields "up." It's not very safe, though.

The only real departure from the typical Star Trek game is with weaponry. Rather than the standard phaser-and-photon-torpedo complement, *Ultra Trek* stocks 12 torpedoes (vs. the usual 3 to 5) and an experimental ray. Shooting the experimental ray brings unpredictable results—sometimes good, sometimes bad.

There are several other objects in the *Ultra Trek* universe besides the Klingons and the Enterprise. Stars are around as a hindrance to movement. A star may nova, though, and if the Enterprise is around when it "blows" (the program gives you enough time to get out), the ship blows up, too. Another obstacle are "Nillion mines." If the Enterprise runs into one, or shoots one, the ship explodes. Starbases may be used to replenish power and torpedoes and repair damage sustained to the Enterprise.

The screen normally shows ship status

and a short-range (quadrant) sensor scan. A combination long-range scan and galactic chart can be called to search for Klingons and starbases.

Ultra Trek is a good, fast-paced game. The average playing time is about an hour. I think this program alone is worth the price of the package.

Romulan

Kind of a trivial game, really, *Romulan* is more a game of luck than one of skill. The object of *Romulan* is to destroy an invisible spaceship. The player's ship is equipped with an "anti-cloaking" device that can locate the invisible ship for a short time, engines for moving into a clear position, and a weapon to destroy the enemy ship.

Unfortunately, the invisible ship is always moving, so a shot at the ship might miss, even if the "anti-cloaking" device was just used. If the invisible ship isn't destroyed after a certain amount of time, it becomes visible and destroys the player's ship. Average playing time is about one minute.

Star Wars

As the name implies, this is a game of combat between the player's X-wing fighter and a squad of Tie fighters. The game has skill and time options, so there can still be challenging games after many playings.

A portion of the screen shows the amount of time left, how many shots have been fired, and how many fighters have

been destroyed. The remainder of the screen is devoted to a "viewport" with gunsights. Using the keyboard to "fly" the fighter, the player tries to maneuver the Tie fighter into the gunsight crosshairs. Pressing the spacebar shoots the fighter's blasters.

Star Wars is written in BASIC, so the playing speed isn't too fast, but it can play a pretty good game. Average playing time is a couple of minutes.

Star Lanes

The only multi-player game in the package, *Star Lanes* is an outer-space stock-market game. Players set up companies in space shipping lanes, each having its own stock. Players can expand the companies, merge companies, and buy and sell stock from other companies. There are also stock dividends and stock splits. The player with the highest net worth at the end of the game wins. Average playing time is about 30-45 minutes.

Comments

Even though I may not particularly like all of the games in the package, I think *SPACE GAMES-3* is well worth its modest price tag. If you're into space games, and you have a TRS-80, at least take a look at this package.

SPACE GAMES-3, order number CS-3002, is available from Creative Computing Software, P.O. Box 789-M, Morristown, N.J. 07960.

INERT WEAPONS

By Shaw

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A Few Torture Implements · · ·

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Half-ling Size

Orc Size

Giant Size

Nebinese Nose Nippers

Killer Bees

Vein Splitter

The sixth fantastic adventure of Reginald Rennup, Mu. D.

Visiting Middle Earth on one of his many expeditions into other-whens, the admired adventurer was beseeched by the populace of the Shire to aid them in discovering what was causing such havoc in their habitations. It seemed that one village after another had been plagued with collapsing smials, smashed crockery and shattered windows. Only by luck had the worst injuries been cuts and bruises.

Rennup examined the scene of the most recent depredation. Hobbits and even a few humans and dwarves worked frantically to free several victims of fallen hobbit-holes and otherwise set matters right. An old, itinerant musician played a lively tune on his carillon, the chiming rhythm helping the laborers to keep smartly at their tasks.

"You see," one of the village elders said, "each and every peron here helps, but not one knows the cause of the disaster. What are we to do?"

"Allow me to wander about for the remainder of the day," the renowned savant replied, "and then gather everyone together for a meeting tonight. I'll reveal the orchestrator of your disasters then!" Without further ado, Rennup began his investigation. He was seen here and there, speaking with this one and that, and looking at everything.

That evening, the town hall was packed with dwarves, humans, and hobbits. All looked eagerly toward the podium, where Rennup stood beside a large, heavily draped object. After a brief soliloquy, assuring the good folk of the place that they had not misplaced their faith in the prowess of a graduate of the famous University of Horn, the learned sage smiled and noted flatly that the case was solved.

"Here," Rennup related as he pulled the covering from the large object, "is the instrument of destruction!" The crowd gasped at the sight revealed—the carillon.

"Stop him!" expostulated the explorer, as the ancient musician tried to leap out a window. "He is the culprit who wrought this malicious mischief!"

In a trice the fellow was caught, bound and marched off to a cell. The assemblage then marveled at Rennup's revelation:

"You see, that seemingly harmless minstrel was actually a noble from the Second Age—a great and evil sorcerer skilled in musical compositions for wicked purposes. This nobleman devised a carillon whose bells and chimes could clang and bong normally—but also could sound ultrasonic notes. He usually rang out harmless tunes, but when alone he would send out silent sound waves from this ingenious device of destruction.

"I knew he was responsible the instant I laid eyes upon him, but I had to use the ploy of conducting an investigation in order to separate him from the carillon and then arrange to lure him here. Now the score is settled, and his bells will sound no more."

"But how could you know all of this so easily?" queried the crowd. "We hadn't a clue!"

"What?!" demanded Rennup sharply: "You've never heard of the evil plans composed by the Lord of the Rings?"

Finieous Fingers & Friends in: Back to the Homeland, Part 1

by J.D.

Next: Battle for the Gate!!

THE STORY OF **Jasmine**

CREATED AND ILLUSTRATED BY

Darlene

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"What am I to do?" Flavia cries in despair, and attempts to pull the ring from her finger.

"You cannot help your father," Ethelred replies, as he escorts her into another cavern where there is a pool of water. "At least," he continues, "you cannot help UR by going back. The blossoming of those white-petalled flowers above in the grove was a sign. In the Elder days the Great Wizard Enclrad foretold of the coming of the dark days, when evil would prevail. He gathered our ancestors together and said:

"You will be known as The Guardians, so guard this grove well. Though I leave you now in body, my spirit will live on here, embodied in the buds of the Jasmine plant which grows in this place alone—

Someday, when the dark forces threaten all that is good, someone of innocence and purity will happen upon this place. Only then will the buds of the Holy Jasmine open and release my spirit. That will be a significant day. Only that person can save you from the evil which will be rampant...'

You have been chosen, but even so... the final choice is up to you."

Ethelred takes Flavia's hand and immerses the Ring of Emeth into the pool. "Just as water nourishes the roots of the Jasmine plant, so too is it your Salvation."

"Oh,—the ugly reflection at the ambush!" The illusion of the past suddenly became clear to her.

"Water can diminish the effect of the ring, but you are still in great danger. Only two people can remove that ring from your finger...

BARDULF-THAATTUR the man who put that ring on your finger, or...
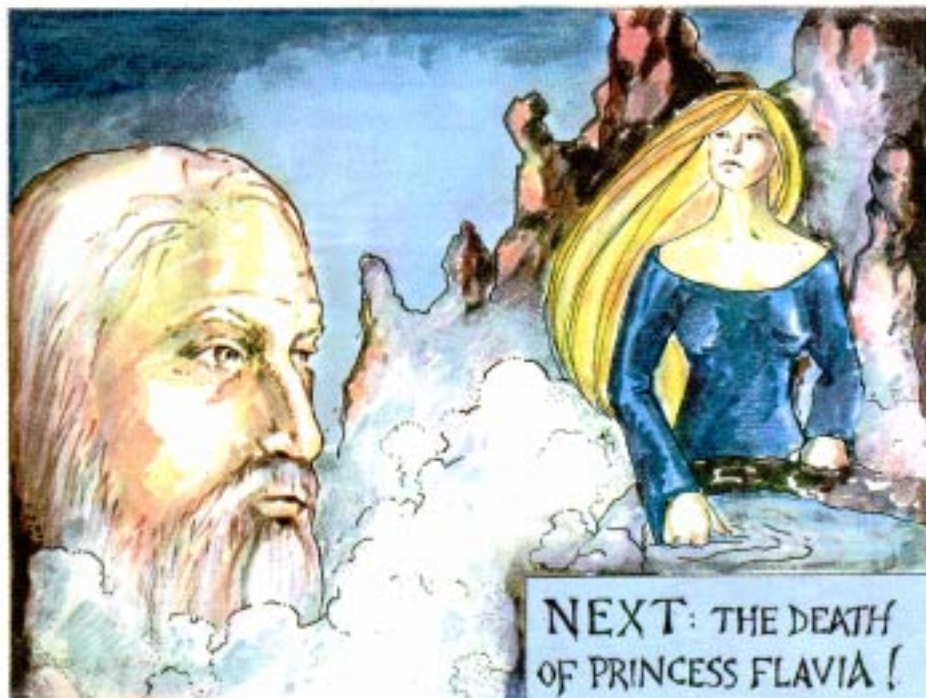
NEXT: THE DEATH OF PRINCESS FLAVIA!

THORGALL, his arch-enemy, the Ice King who lives in the Frozen Reaches of the North!